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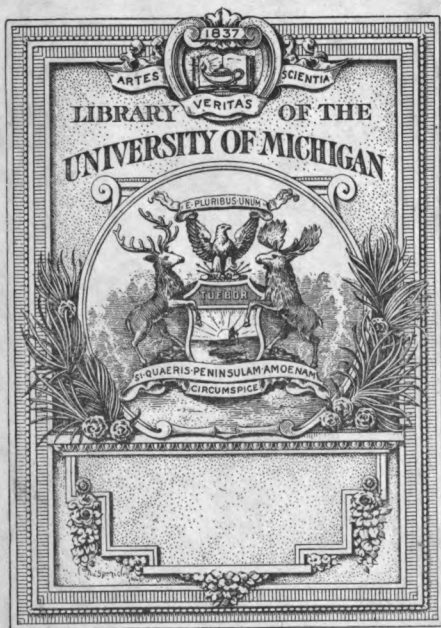
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**EURIPIDIS**  
**IPHIGENIA IN TAURIS.**



21741

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

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THE  
IPHIGENEIA  
AMONG THE TAURI  
OF  
EURIPIDES.  
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EDITED WITH INTRODUCTION AND CRITICAL AND EXPLANATORY  
NOTES BY

E. B. ENGLAND, M.A.,

ASSISTANT LECTURER IN CLASSICS IN THE OWENS COLLEGE, VICTORIA  
UNIVERSITY, MANCHESTER.

London:  
MACMILLAN AND CO.  
1883.

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**GLASGOW**  
**PRINTED AT THE UNIVERSITY PRESS**  
**BY ROBERT MACLEHOSE.**

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By some teachers perhaps it may be objected that, for a school-book, this edition contains an excess of critical matter. In answer to this objection I would urge: (1) That, as variants are given at the foot of the text, the book can the more easily be used in the same class with other editions: (2) That, as the Critical and Explanatory Notes are separate, those boys who are not expected to study the former will not find them in their way: and (3) That those who *do* read them—and there are many good grounds and much good precedent for exer-

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E. B. E.

THE OWENS COLLEGE, MANCHESTER,  
*September, 1883.*

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# INTRODUCTION.

## I.

### THE STORY AND PLOT OF THE PLAY.

THE *Iphigeneia among the Tauri* of Euripides is a drama of incident and plot rather than of character and tragical situations. Its place in the group of Attic tragedies to which from its subject it belongs is determined by its action, which may be described as the final calming of the storms which had raged for many generations in the house of Tantalus.

Though in the *Iliad*<sup>1</sup> we read of the desolation which wasted the house of Tantalus's daughter, the over-weening Niobe of Thebes, the only passage<sup>2</sup> which speaks of his other descendants, tells of a peaceful transmission from his son Pelops to Atreus, from Atreus to Thyestes, and from Thyestes to Agamemnon, of a great empire. Still the *Odyssey* which relates<sup>3</sup> the punishments suffered in the world of shades by the presumptuous Tantalus himself, knows also of some of the woes which happened to his descendants the

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<sup>2</sup> *Π* 102 ff.

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The family whose name in earlier epic and lyric poetry was a synonym for lordly splendour and mighty sway, appears in tragedy stained in all its generations with ghastly crimes, and scourged by a series of ghastly punishments.<sup>3</sup> Even in the earlier forms of the story we have some slight clue to the workings of the minds that wrought this great transformation. It was an excess of prosperity that directly caused Tantalus's fall, and the dangers of an excess of prosperity were still more patently displayed to the later Greeks in the history of many of their own despots. These dangers are often dwelt on by the tragedians, and they are following a familiar impulse when they trace the

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workings of the nemesis that dogs the steps of greatness, not only in the fortunes of the founder of the house of the Tantalidae, but in those of all his descendants.

In a story, as presented by a poet, there are many things besides its intrinsic interest that deserve notice; or rather, there are many more points which go to make up this interest than we at first suspect. To the Greeks the form into which a dramatic poet threw a religious legend had, as a grand spectacle of the heroic age, a purely mythological interest appealing to their artistic susceptibilities, and it had for them besides, what we should now call its aetiological interest, the interest attaching to the points of connexion brought out by the poet between the gods and heroes of the past and the local legends, the existing ceremonies, and the common terms of their daily life. To the modern student also there is an attraction in attempting to trace in the mythology its growth from an earlier form of worship and religious thought, and its transformation at the hands of the poets. For to these the free-minded Greeks allowed the liberty in dealing with their mythology which their genius claimed. As Herodotus says<sup>1</sup> of Homer and Hesiod, οὗτοι δὲ εἰσιν οἱ ποιήσαντες θεογονίην Ἕλλησι. In all these three respects the story of the play before us provides rich matter for investigation. We will

<sup>1</sup> ii. 53.



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<sup>1</sup> ii. 53.



take the last—*i.e.*, the genealogy of the legend—first.

It will be best to begin by giving the story shortly in the form in which Euripides gives it. It is this : Agamemnon, at the bidding of the seer Kalchas, had decoyed to Aulis and there sacrificed, as he thought, his own daughter Iphigeneia, to propitiate the wrath of the goddess Artemis ; for this wrath it was, said Kalchas, that made the adverse winds blow which detained his whole fleet at Aulis from their voyage to Troy. It was not, however, his daughter that he had sacrificed, but a hind, which Artemis herself had substituted for her at the last moment. The real Iphigeneia the goddess had carried off far away to the land of the barbarian Tauri, at the north of the Euxine, and there established as her chief priestess. One of the duties of the priestess was to consecrate to death as victims to the goddess any shipwrecked or captured Greek who came into the barbarians' power. Her brother Orestes, who was a little child when she was taken from her home, lived to avenge his father's death, nearly twenty years afterwards, not only on the traitor Aegisthus, but on his still more traitorous mother. This last murder, as well as the former, Orestes performed by Apollo's express command. Notwithstanding, the Furies,<sup>1</sup>

<sup>1</sup> Thumen (Die Iphigeniensage in antikem und modernem Gewande, Stralsund, 1881, p. 6) has an interesting discussion of the nature of Orestes's punishment. According to him, the matricide feels no pangs of remorse, no longing for expiation ;

roused by his mother's murder, gave him no rest, and drove him in mad wanderings through the length and breadth of Greece. They brought him to trial before the court of the Areopagus at Athens, then first instituted for this trial by Athena. Athena presided at the trial, and Apollo pleaded in his defence. The votes for and against Orestes were equal, but though Athena thereby declared him acquitted, he did not escape the continued persecution of the Furies who refused to be reconciled (as they were in Aeschylus's *Eumenides*) by Athena's promise of a home and special honours in Athens.] Again Orestes sought counsel of Apollo at Delphi. This time the god told him how he might finally escape from his life of woe. He was to go to the Taurian land and carry from Artemis's temple there the wooden statue (*ξύανον*) of the goddess which had there fallen from heaven, and bring it to the land of Athena.

his own mind is not racked by strife ; it is the two antagonistic races of gods who are fighting *about* him—the older Titanic Nature-deities on the one hand, and; on the other, the younger Zeus-ruled gods who represent the freer powers of the human mind. But this interpretation ignores the fact that however real the mythological contest appears, it is typical of struggles in men's breasts. Moreover, there are not wanting in this play indications that Euripides's Orestes *did* feel remorse and horror at the thought of what he had done. His words at v. 554, 925 and 927 (especially the last), show him as shrinking nervously from all thought on the subject.

Then all his troubles should cease. He sails with his faithful friend Pylades to perform this exploit. As the two, after reconnoitering the temple, are hiding on the shore, they are captured and finally delivered to Iphigeneia to fall as victims at the temple. When all seems hopeless for Orestes, the brother and sister are discovered to each other, and form a plot for escaping together and carrying off the sacred image. Their plan, by the intervention of the Goddess Athena, they are finally enabled to accomplish, and they sail away, taking with them the Greek captive women who, as Iphigeneia's temple servants, form the chorus in the tragedy.

Before commenting further on the play or its plot, we will see in what form probably the story had been found by Euripides, and where and how he modified it in his tragedy.<sup>1</sup> In Proklus's Chrestomathia we find the following story, as it had been told about 200 years before Euripides in the epic poem τὰ Κύπρια, attributed to the poet Stasinus :—"After his fleet had assembled at Aulis, Agamemnon, when hunting, shot a stag, and boasted that he had shot better than Artemis herself could have done. By this he incurred the goddess's wrath, and she sent storms which made

<sup>1</sup> For the following account of and theories about the legend of Iphigeneia, and for the references to classical authors contained in them, I am indebted almost entirely to the learned essay which the late Professor H. Köchly has prefixed to his edition of the play (3rd ed., Berlin, 1872).

it impossible for the fleet to sail. Kalchas told Agamemnon that this was owing to the anger of the goddess, and that to appease it he must sacrifice Iphigeneia. The Greeks send for her on pretence that she is to be married to Achilles, and proceed to sacrifice her, but Artemis carries her off to dwell in the Taurians' land, and *makes her immortal*, substituting a hind for her at the Greeks' altar." By comparing this account with Herodotus's statement<sup>1</sup> that the Taurian goddess "was said to be Iphigeneia the daughter of Agamemnon," and with Pausanias's statement<sup>2</sup> that Hesiod said in his *κατάλογος γυναικῶν* that Iphigeneia had, by Artemis's will, been turned into Hekate, we may conclude that, according to at all events many pre-Euripidean accounts of Iphigeneia's escape, *she herself became a goddess to whom human victims were sacrificed.*

At this point it will be convenient to break off our backward journey and try to trace the legend from its earliest forms.

At Halae Araphenides, on the S.E. coast of Attica, there was in historical times a temple in honour of Artemis Tauropolos, containing a *ξόανον* of the goddess, about which the story went that it had been brought from the Taurians' land by Iphigeneia.<sup>3</sup> At Halae was celebrated a yearly festival called the

<sup>1</sup> iv. 103.

<sup>2</sup> i. 43. 1.

<sup>3</sup> Cf. Kallimachus, *Hymn to Artemis*, 173 f.

Tauropolia, at which a man was led to the altar as if he were a victim, and blood was drawn from his neck by the scratch of a sword.

At Brauron, about six miles S.W. of Halae, was worshipped a goddess who seems here, as at Megara, Hermione, and Aegeira, to have been called originally Iphigeneia,<sup>1</sup> and in historical times the Brauronian Artemis, under which name Artemis had a shrine on the Acropolis at Athens, and a statue by Praxiteles.<sup>2</sup> Pausanias, who wrote in the 2nd century A.D., saw a ξόανον of Artemis at Brauron, said to have been brought by Iphigeneia from the Taurians' land, and the goddess was then named ἡ Ταυρική.<sup>3</sup>

In Euripides's time two remarkable rites were associated with the worship of the Brauronian goddess. (1) If a mother died in childbirth, her clothes were dedicated to this goddess in her temple at Brauron.<sup>4</sup> (2) Every five years there was held at the same place a great festival, at which all Attic girls, whose fifth birthday had fallen within the five years preceding the festival, presented themselves, clothed,

<sup>1</sup> Cf. v. 1465 of this play, where Athena says it is to *Iphigeneia* that the offerings of clothes, to be mentioned below, were to be made. Cf. also Pausanias i. 43. 1, xii. 35. 1, where he says of the goddess at Hermione, 'Ἀρτέμιδος ἐπικλήσιν Ἰφιγενείας. Also vii. 26. 5.

<sup>2</sup> Pausanias i. 23. 7.

<sup>3</sup> i. 23. 7.

<sup>4</sup> Cf. v. 1462 ff. of this play.

like brides, in saffron-coloured garments, bringing she-goats as offerings, to be themselves dedicated to the goddess. The maidens thus assembling and dedicated were called ἄρκτοι, *bears*,<sup>1</sup> and their dedication ἄρκτευσις or ἀρκτεία. No Athenian maiden could be married who had not thus become an ἄρκτος.

In explanation of the terms ἄρκτος and ἄρκτέειν, various stories were told of the slaughter in early times of a tame bear sacred to Artemis, for which slaughter this ceremony was said to be an expiation. About the sacrifice of the goats the legend was told<sup>2</sup> that a bear sacred to Artemis having been slain, a famine followed; that to escape this the Athenians were told by an oracle that a man must sacrifice his daughter to Artemis; further, that a man named Embaros dressed up a goat in his daughter's clothes and sacrificed it instead, and that the sacrifice was accepted. The name of this man of resource passed into a proverb: οὐκ Ἐμβαρὸς εἶ meant "You're no Solomon." This story furnishes one among many indications that human sacrifices, introduced probably from the Phoenicians, were once performed by Greeks on Greek soil. This dedication of the Attic maidens, accompanied by the goat sacrifice, was the later substitute for an actual sacrifice of one or more girls to Artemis. On the other hand, the offering of the dead mother's

<sup>1</sup> Cf. the Scholiast on Aristophanes Lys. 645.

<sup>2</sup> Cf. Suidas s. v. Ἐμβαρὸς εἰμι.  
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clothes mentioned above shows that the women who lost their lives in childbirth were regarded as having been taken by the goddess Artemis as victims.

All these facts give clear indications of the character of the goddess in question. She was evidently the goddess who *presided over birth*, and the special patroness of mothers. The word Iphigeneia, which is so often found<sup>1</sup> as one of her epithets, probably meant *mighty over birth*.

Light is thrown on the terms *ἄρκτοι* and *ἄρκευσις* by the legend of the Arkadian Kallisto and Arkas, her son by Zeus. Kallisto was the companion and friend of Artemis, and, after her violation by Zeus, was changed into a *bear*, and afterwards translated, along with her son Arkas, to the sky, where she became "the Great Bear," and her son—who, according to one form of the legend, killed his mother unknowingly in the chase—became Arkturus or Arktophylax, or Boötes. In the Maenalian mountains in Arkadia Pausanias<sup>2</sup> was shown the tomb of Kallisto, a mound with a temple on it to Artemis, named *Καλλίστην*. This name was given specially to Artemis

<sup>1</sup>This same goddess, Pausanias tells us, was worshipped at Megara (i. 43. 1), at Hermione, a coast town of Argolis (ii. 35. 1), and at Aegira, on the coast of Achaia (vii. 26. 5). The same worship existed apparently in Lemnos and Krete (Hdt. vi. 138; Plutarch, *The Virtues of Women*, 8, p. 247. 2).

<sup>2</sup>viii. 35. 8.

by Sappho and (according to Pausanias) by the poet Pamphos. It is also used as the same goddess's epithet in a chorus of Euripides's *Hippolytus*.<sup>1</sup> This story does not enable us to say exactly what was the connexion between Artemis and bears, but shows that in legend they were in some way connected, and especially in Arkadia. It is also instructive—and this is one reason why the question has been dwelt on here—as furnishing a more or less clearly seen transformation in legend of an *epithet of the goddess* (καλλίστη) into the name of an attendant (Καλλίστω), who was then made the heroine of subsidiary legends. This same transformation, as we have seen above, took place in the name of our heroine Iphigeneia.

This women's goddess—Artemis, Hekate, Iphigeneia, Tauropolos—was originally a *personification of the moon*—one of the Nature-deities worshipped by the early Greeks before their simple religion had become coloured by intercourse with Phoenicians and other Orientals.<sup>2</sup> The epithet Ταυροπόλος borne by this goddess at Halae, as also at Amphipolis, in Samos—where Artemis's temple was called the Ταυροπόλιον—and particularly at Icarus, will find a partial expla-

<sup>1</sup> Vv. 64 ff. Cf. also Aesch. Ag. 138 ff., and Aristoph., Frogs, 1359, where Artemis, as a huntress, is called καλά.

<sup>2</sup> The more highly developed religions of these peoples made the Greeks acquainted with deities with names, statues, and temples; deities worshipped with orgiastic rites and the sacrifice of human victims.



nation in this connexion with the moon. Coins of Amphipolis<sup>1</sup> have been found bearing on one side a bust of Artemis the huntress, on the other a woman sitting on a galloping bull—a symbol of the “*horned moon*.” Probably then Ταυροπόλος meant the “*bull-rider*.”<sup>2</sup>

The name Iphigeneia then was originally one of the epithets of the moon-goddess, whose worship was spread over Asia Minor<sup>3</sup> and Greece—particularly in coast towns and islands—*especially potent over the destinies of women, inflicting madness,<sup>4</sup> and, in barbarous times, appeased by the sacrifice of human victims.*

The question next arises, how did this name of the goddess become that of the heroine of our tragedy, Agamemnon’s daughter, herself offered as a sacrifice to the very goddess of whom her name was an epithet? The freaks of legend and mythology are so astonishing that we might be almost tempted to content ourselves with saying : given the two names connected

<sup>1</sup> For authorities see Köchly, *Introd. to Iph. in T.*, note 46.

<sup>2</sup> Cf. Soph. Aj. 172, where Ταυροπόλα Διὸς Ἀρτεμῆς is mentioned as having possibly stirred up Ajax ἐπὶ βούς ἀγελαίας.

<sup>3</sup> Cf. Acts xix. 35, where there is also mention made of a ξάρον which fell from heaven. It must be remembered though that the great religious foundation which from time immemorial had preserved the worship of Artemis at Ephesus was *Oriental*, and the whole cultus very different from that of any purely Greek divinity.

<sup>4</sup> Cf. Soph. Ai. l.c.

in any conceivable way in one form of the legend, we must not be surprised at finding them connected in any other conceivable way in a subsequent form of the legend. Still, if there is anything like a clue to guide us through the bewildering multiplicity of legendary form, it is our duty to follow it as far as we can.

It is possible that the transformation came about in the following way. Homer mentions a daughter of Agamemnon named Iphianassa. At Aulis, as at Brauron and Halae, there was a temple of Artemis. *If* the goddess there, as at so many other places near and far, had the epithet Iphigeneia, the name Iphianassa was near enough to Iphigeneia to lead to a mythological connexion of Agamemnon's daughter with the place with which her father was connected already. Some ceremonial hint of human sacrifice once performed on the spot in honour of the goddess *may* have given the legend the form in which it was generally current—*i.e.*, that which represented Agamemnon as propitiating Artemis by the sacrifice of his daughter, and so securing favourable winds to take his fleet to Troy.

As to the further modifications of the legend which, as we saw above, were found in Stasinus's Kypria, the following indications may be noticed in our search for an explanation. Travellers discovered in the Tauric Chersonese, the modern Crimea, at a point where stands the modern port of Balaclava, a temple

in which the barbarian Taurians worshipped a goddess named "*the Maiden*." Before this temple, and in honour of this goddess, travellers, whose misfortune it was to fall into the hands of the natives, were slaughtered on the sea-cliff.<sup>1</sup> This *Tauric maiden goddess* was easily identified with the *maiden Artemis-Iphigeneia-Tauropolos*, and a story, somewhat similar to that about Embarus mentioned above, invented, to the effect that Iphigeneia was not really sacrificed, but that a hind was substituted at the last moment by Artemis without the knowledge of the sacrificers. Herodotus (*l.c.*) finishes his account of the Taurian goddess by telling us that the divinity was said by the natives themselves to be Agamemnon's daughter Iphigeneia.

In thus transplanting the legend to the land of the Tauri the Greek legend-makers were not merely following the indication given by the similarity between the name of the barbarians, and the epithets of their goddess; it satisfied the scruples of the national conscience, which preferred to think of the human sacrifices hinted at in their own ceremonies, *e.g.* at Brauron, as practised by *barbarians* rather than by their own ancestors.

Whether the further developement of the legend which makes Iphigeneia a priestess who carries the

<sup>1</sup> Hdt. iv. 103. Strabo vii. p. 308, also mentions a ξόανον of the goddess.

sacred ξόανον to Greece, to receive a more enlightened devotion, was pre-Euripidean we have no means of determining. Probably it was. The association, however, of Orestes (and Pylades) with Iphigeneia in the exploit,—which has for its results the salvation of Orestes—in other words that which provides the main human interest of Euripides's tragedy, was doubtless all his own.<sup>1</sup>

With regard to the first of the three points mentioned at p. ix. of this introduction, viz. the interest of the play as a play, apart from (3) the genealogy of the legend, or (2) its aetiological character, we must first recognise the fact that the structure of the plot, and the details, and, as it were, the mechanism of the action, can only properly be studied along with a minute investigation of the play itself. For this we have no space here, but the following hints may be of some use as an incitement and a guide to such a study.

In some dramas the key to the action is to be found rather in the characters of the personages than in their situations. In this drama the *situations* of the *dramatis personae* in the main decide the action, and, consequently, it is of the utmost importance that these

<sup>1</sup> After Euripides's tragedy we may well believe that legends of the bringing of the statue from the Taurians' land would mention Orestes as well as his sister, and this may fairly account for such references to him as are found at Pausanias iii. 16. 7, Strabo p. 528, Steph. Byzant. s.v. "Αμυρον.

situations should be clearly understood. They are these: *Orestes* and his friend *Pylades* are engaged in the heroic attempt to fulfil the commands of Apollo's oracle as to the statue of his sister *Artemis*, by doing which they hope to gain relief from the pursuit of the *Eumenides*, to which *Orestes* is still a victim. *Iphigeneia* is convinced by a vivid dream that her only brother *Orestes* has perished. With him disappear for her the last hopes of her father's house in *Argos*, and she finds, for the time, all bonds of sympathy with her native land loosened, and her old grounds for enmity against the race who had sacrificed her recurring to her mind. She can think of the sacrifice of a Greek without any of the pity and horror she has previously felt;<sup>1</sup> and when she is in this mood, the captured *Orestes* and *Pylades* are brought before her. Here, we may stay to notice, we have a remarkable instance of *tragic irony*—that double or rather opposite effect which carefully arranged events or words produce, on the one hand, in the minds of the characters who do *not* know their real situation or fate, and on the other in those of the spectators who *do* know it. The actual effect of sorrow for the brother she thinks dead is to harden her heart to that very brother when he stands before her living.

The recognition of the brother and sister, the method

<sup>1</sup> Cf. vv. 344-360 of the play.

of which Aristotle praises for its naturalness,<sup>1</sup> is delayed. If it had not been, we should have missed a scene also rich in "irony," and missed a touching display of the depth of the two men's friendship. Nor should we have felt so certain that the melancholy Orestes, who, when in helpless perplexity, had wavered in his resolution,<sup>2</sup> would face certain destruction with such heroic calmness.

After the agitation of the recognition has subsided, it is from the woman's mind that the poet makes the cunning plan proceed by which they are to escape—partly, no doubt, because she knows better than either of the men their surroundings, and the man (Thoas) with whom they have to deal. In executing this plan, Iphigeneia was assured that she was playing a part in a heaven-ordained scheme for the restoration of her father's house. If the gods themselves wished the image to be taken to Greece, could it be robbery to take it? If the end of her scheme was to save her own brother—her father's sole representative—from a dreadful death, or a still more dreadful life, can we call it treachery? And yet the poet seems to have felt that some consideration was due to the barbarian king Thoas. At vv. 1021 and 1023 Iphigeneia says, the king had been her host, and she could not join in any plot to kill him, even though it might bring

<sup>1</sup> Poet. 11. 5, 14. 9, 16. 8.

<sup>2</sup> Cf. v. 102 f.

about her own and her brother's rescue. Still more does the poet show by his choice of celestial intervention as the method by which his heroine and hero are finally to be delivered, that he could not view with complacency any solution which depended on a successful fraud. It must be made clear to all concerned that the will of heaven was being carried out, and even Thoas must bow to that will, as he does, when at v. 1475, he says—

ἄνασσ' Ἀθήνα, τοῖσι τῶν θεῶν λόγοις  
ὅστις κλύων ἀπιστος, οὐκ ὀρθῶς φρονεῖ.

It may indeed seem to modern readers that the principles which actuated the goddess Athena in her intervention ought not to go unchallenged ; but we cannot expect even such a free-thinking Greek as Euripides to have propounded such scruples to a Greek audience when they were interested in witnessing a strife between a revered Greek hero and a savage barbarian.

Two minor reasons may also be supposed to have inclined the poet to introduce a *dea ex machina*. In the first place, there were the aetiological considerations referred to on p. ix. The choice of Athena as the special goddess in itself serves to connect the action of the drama as intimately as possible with existing Attic religious rites and customs. A large portion of Athena's speech deals with the institution of the local cultus at Halæ and Brauron, and of the customs of

the court of the Areopagus. The other reason is that otherwise the chorus of Greek women would have had to be left behind to bear the brunt of the baffled tyrant's wrath.

Granted, however, that these considerations may remove any surprise that the poet should have thought it necessary, when the plot seemed in such a fair way of succeeding by itself, to bring in the supernatural aid of a celestial apparition, our surprise will only be roused all the more by a consideration of an opposite character. Why, we may ask, if all was to be arranged so simply by supernatural intervention, has our attention been so concentrated, all through the play, upon the elaborate plans and daring efforts of the human actors? Does not this catastrophe stultify, in a measure, our interest in the previous action? To this it must be answered that we are justified in our interest in the human actors because their *efforts* have been heroic; they met danger and the prospect of death with courage; they had faith to persevere, in spite of temporary waverings, when the prospect seemed hopeless, and their wits were ready to take advantage of every emergency. If we could feel the awe with which an Athenian audience viewed the apparition of their tutelary deity, and the patriotic fervour which was kindled by the vivid representation of the beginnings of time-honoured national rites and customs, we should doubtless feel that the divine intervention was no superfluity, but only a striking instance of



the truth that "the gods help those who help themselves."

## II.

### DIVISION OF THE PLAY INTO ACTS AND SCENES.

#### SCENERY.

The following is a short summary of the acts (*ἐπεισόδια*) and scenes of which the play is composed. I have departed in one point only from the division given by Arnoldt (*Die chorische Technik des Euripides*, p. 19 f.). He arranges the play so as to give only *three* *ἐπεισόδια*. His universal principle is that nothing but a *στάσιμον* can mark the division between the *ἐπεισόδια*. If, however, the Parodos, which includes scenic as well as orchestral parts, can mark a main division in the play, it is hard to say on what principle a *κόμμος* can be excluded from doing the same. In his arrangement the second *ἐπεισόδιον* extends from v. 467 to v. 1068. It is not only the inordinate length of this act which leads me to think it ought to be broken up. The *κόμμος* (vv. 643-658) forms a turning point in the action of the play. Up to this point we have no hint of the discovery which is to lead to the rescue of the captives and the consummation of their desires. The conversation of Orestes and Pylades, beginning at v. 658, prepares the way for the recognition which is to follow: there is more-

over no need here, as there generally is where *στάσιμα* occur, of a longer interval, to give an actor time to change his dress. I have therefore, as Wecklein does, marked v. 658 as the beginning of the *third* act.

The scenes, which are always determined by the entrance of a new actor or the departure of one present in the previous scene, I have marked<sup>1</sup> in the text by a slight gap between the verses.

The chorus is present in the orchestra during the whole action. During the *στάσιμα* the stage is always empty.

More detailed explanations of the entrances and exits of the characters will be found in the explanatory notes at the beginning of each scene.

## I.

## PROLOGOS.

Scene 1 (vv. 1-66), Iphigeneia alone.

Scene 2 (vv. 67-122), Orestes and Pylades.

## II.

*Parodos of the Chorus, who join with Iphigeneia in a funeral dirge* (vv. 123-235).

## III.

## FIRST EPEISODION,

in one scene. Iphigeneia and the Herdsman (vv. 236-391):  
(from v. 344 Iphigeneia alone).

<sup>1</sup> At v. 1307 in the Exodos I have by inadvertence omitted thus to mark the second scene.

## IV.

*First Stasimon.*

Vv. 392-466.

## V.

SECOND EPEISODION,

in one scene. Iphigeneia, Orestes, and Pylades<sup>1</sup> (vv. 467-642).

## VI.

*Kommos*

between portions of the Chorus<sup>2</sup> and Orestes and Pylades  
(vv. 643-657).

## VII.

THIRD EPEISODION.

Scene 1. Orestes and Pylades (vv. 658-724).

Scene 2. Iphigeneia, Orestes, and Pylades (vv. 725-1088).  
(The longest and most important scene in the play,  
containing the recognition and a *μονωδία* of Iphigeneia).

## VIII.

*Second Stasimon.*

Vv. 1089-1152.

## IX.

FOURTH EPEISODION,

in one scene. Thoas and Iphigeneia (vv. 1153-1233).

<sup>1</sup> Here, too, I depart from Arnoldt in a small point. He, in common with most editors, makes Pylades a mute actor in this scene, whereas I have given him vv. 494 and 496.

<sup>2</sup> Arnoldt says *single members* of the Chorus.

## X.

*Third Stasimon.*

Vv. 1234-1283.

## XI.

EXODOS.

Scene 1. Messenger and Chorus (vv. 1284-1306).

Scene 2. Thoas and Messenger (vv. 1307-1434).

Scene 3. Athena and Thoas; Choric song at the end (vv. 1435-1499).

In the above table the orchestral parts are printed in italics. It will be seen that the scenic parts of the play are made to fall into *six* divisions by five orchestral (and therefore musical) interludes. The numbering of the verses is the same as that in the Aldine edition, which is adopted in Dindorf's *Poetae Scenici*.

*Scenery.*

The *σκήνη* in this play represented the front of the temple of the Taurian Artemis. From the account of Herodotus (iv. 103) it would more naturally occur to us to imagine the temple as facing *towards the sea*. The exigencies of the stage would, however, be best met by making the temple face inland. The two *περίακτοι* in that case, which probably stood immediately behind <sup>1</sup> the two stage *πάροδοι*—gaps between

<sup>1</sup> Most authorities imagine these *περίακτοι* to have stood *before* the *πάροδοι*.

the stonework of the temple front and the sides of the theatre—would contain representations of the sea and the sea coast on each side of the temple. In front of the temple was an altar with blood-stained cornice, bearing arms taken as trophies from previous victims.<sup>1</sup>

The town of the Tauri, with Thoas's palace, must, according to the Athenian stage traditions, be supposed to lie to the spectators' *right*. Part of the *σκήνη* or, perhaps of the *περίακτοι*, or the *παρὰσκήνια*, if there were any, may have represented out-buildings in which Iphigeneia and the temple servants lived.

### III.

#### THE AUTHORITIES FOR THE TEXT.

The text of the *Iphigeneia among the Tauri* rests on two mss. of the fourteenth century: (1) the ms. 32. 2 in the Laurentian Library at Florence—called L in the Critical Notes, and so called by Prinz (the C of Kirchhoff and v. Wilamowitz-Moellendorf); (2) the ms. 237 in the Palatine mss. in the Vatican. This ms. (Kirchhoff's B) is now generally referred to as P.

To no editor of this play, as far as I know, who wrote before the appearance in 1875 of v. Wilamowitz-Moellendorf's *Analecta Euripidea* (Berlin, Borntraeger), was the ms. L known, except through the very careless collation of it made by de Furia for Matthiae

<sup>1</sup> Cf. vv. 72-75.

(about the year 1810), or through the two Paris copies of it examined by Markland. This will account for the low opinion held of this ms. by Kirchhoff, Dindorf, and Nauck, at the time when their critical editions appeared. Prof. v. Wilamowitz-Moellendorf has, in the work above mentioned, shown good cause for believing that both L and P were copied from an earlier ms., which he conjectures to have existed about 1300 in a Byzantine library. He has further given elaborate proof, founded on a fresh collation of both L and P, that the former is decidedly the more trustworthy copy of the two. Prof. R. Prinz (who is understood to have had fresh collations made of both mss.) has independently arrived at the same conclusion as to their relative value.

The critical notes in this edition, then, are based on Kirchhoff as corrected (principally with regard to L) by v. Wilamowitz-Moellendorf in his *Analecta Euripidea*.

Such a work as the collation of a ms. and the printing of the collation is not likely to have been done by any one without some mistakes, and even yet the two mss., and especially L, cannot be held to have been examined by enough independent witnesses to assure us that there is no more to be learnt from them.



**ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.**





## ΥΠΟΘΕΣΙΣ.

Ὁρέστης κατὰ χρησμόν ἐλθὼν εἰς Ταύρους τῆς Σκυθίας μετὰ Πυλάδου παρακινηθεὶς τὸ παρ' αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ὑφελέσθαι προηρείτο. προελθὼν δ' ἀπὸ τῆς νεὸς καὶ φανείς, ὑπὸ τῶν ἐντοπίων ἅμα τῷ φίλῳ συλληφθεὶς ἀνήχθη κατὰ τὸν παρ' αὐτοῖς ἔθισμόν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους ἀπέσφαττον.

. . . . .

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταύροις τῆς Σκυθίας· ὁ δὲ χορὸς συνέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπαινίδων τῆς Ἰφιγενείας. προλογίζει δὲ ἡ Ἰφιγένεια.

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l. 1. P κατὰ χρησμόν ἔλθων, L κατὰ χρησμόν—with a word erased after χρησμόν.

l. 2. P παρακινηθείς, L παραγινόμενος, “*vocabulum corruptum ad arbitrium uterque scripsit*,” Wil.-Möll.

l. 4. P ἐντοπίων, L ἐγχωρίων “*at in rasura*,” Wil.-Möll.

l. 5. mss. ἔθισμον, Nauck conjectured θέσμον.

l. 7. “*Post ἀπέσφαττον multa videntur excidisse*,” Markland.



## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΦΙΓΕΝΕΙΑ.<sup>1</sup>

ΟΡΕΣΤΗΣ.<sup>2</sup>

ΠΤΛΑΔΗΣ.<sup>3</sup>

ΧΟΡΟΣ ΕΛΛΗΝΙΔΩΝ ΙΥΝΑΙΚΩΝ.

ΒΟΥΚΟΛΟΣ.<sup>2</sup>

ΘΟΑΣ.<sup>3</sup>

ΑΓΓΕΛΟΣ.<sup>2</sup>

ΛΘΗΝΑ.<sup>1</sup>

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<sup>1</sup> Πρωταγωνιστής.

<sup>2</sup> Δευτεραγωνιστής.

<sup>3</sup> Τριταγωνιστής.



ΕΥΡΙΠΙΔΟΥ  
ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

ΠΡΟΛΟΓΟΣ.

ΙΦ Πέλοψ ὁ Ταντάλειος εἰς Πίσαν μολὼν  
 θοαῖσιν ἵπποις Οἶνομάου γαμὲι κόρην,  
 ἐξ ἧς Ἀτρεὺς ἔβλασθεν· Ἀτρέως δ' ἀπο  
 Μενέλαος Ἀγαμέμνων τε· τοῦ δ' ἔφυν ἐγώ,  
 τῆς Τυνδαρείας παιδὸς Ἰφιγένεια παῖς, 5  
 ἣν ἀμφὶ δίναις ἄς θάμ' Εὐριπος πυκναῖς  
 αὖραις ἐλίσσων κυανέααν ἄλα στρέφει,  
 ἔσφαξεν Ἑλένης εἵνεχ', ὥς δοκεῖ, πατὴρ  
 Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Ἀυλίδος.  
 ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον 10

CRITICAL NOTES.

1. Mss. *πίσαν*. 3. mss. *Ἀτρέως δὲ παῖς*, Badham's correction for which (*Ἀτρέως δ' ἀπο*) has been adopted by most modern editors. Weil suggests that v. 5 was the source of the error. 4. mss. *τοῦδ'*, which Schaefer corrected to *τοῦ δ'*, but which Monk retains. 5. mss. *θυγατρὸς*, Elmsley *παιδὸς* (cf. Or. 374, where a few mss. have *θυγ.*, and below v. 807). 6. Monk *δίνας*, unnecessarily. 8. mss. *έσφαξ* *Ἑλένης*. mss. *οὔνεχ'*, corrected by Nauck and Wecklein (whenever it occurs

- 'Ελληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ,  
 τὸν καλλίνικον στέφανον Ἴλίου θέλων  
 λαβεῖν Ἀχαιοὺς, τοὺς θ' ὕβρισθέντας γάμους  
 Ἑλένης μετελθεῖν, Μενέλεω χάριν φέρων.  
 — δεινῆς δ' ἀπλοίας πνευμάτων τε τυγχάνων, 15  
 εἰς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·  
 ὦ τῇσδ' ἀνάσσων Ἑλλάδος στρατηγίας,  
 Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃς χθονός,  
 πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις  
 λάβῃ σφαγεῖσαν· ὃ τι γὰρ ἐνιαυτὸς τέκοι 20  
 κάλλιστον, εὖξω φωσφόρῳ θύσειν θεᾷ.  
 παῖδ' οἷν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ  
 τικτεῖ, τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων,  
 ἦν χρή σε θῦσαι. καί μ' Ὀδυσσέως τέχναι  
 μητρὸς παρείλοντ' ἐπὶ γάμοις Ἀχιλλέως 25  
 ἐλθοῦσα δ' Αὐλίδ' ἢ τάλαιν' ὑπὲρ πυρᾶς  
 μεταρσία ληφθεῖσ' ἐκαινόμην ξίφει·  
 ἀλλ' ἐξέκλειψέ μ', ἔλαφον ἀντιδοῦσά μου,  
 Ἄρτεμις Ἀχαιοὺς, διὰ δὲ λαμπρὸν αἰθέρα

in this sense) to εἶνεχ'. 11. L Ἑλληνικόν, P Ἑλληνικήν, a corrector of P and Ald. Ἑλληνικῶν. 13. Lenting Ἀχαιοῖς, followed by Weil and Köchly. 14. mss. ἐλένη, a corrector of P. ἐλένης. Markl. Ἑλένην, cf. Or. 423. 15. See Excursus A. 18. mss. ἀφορμίσῃ (Paris copies of L ἐφορμήσῃ), Kirchhoff ἀφορμίσῃς. 20. mss. λάβοι corrected by Schaefer to λάβῃ (λάβοι was possibly due to τέκοι, which misled the eye of the transcriber; see Excursus on v. 15). 24. mss. τέχναις, Monk τέχναι (adopted by almost everyone but Köchly). 28. mss. ἐξέκλεψεν (so most editors); Reiske and Badham ἐξέκλειψέ μ'. 29. mss. Ἀχαιοῖς, Nauck Ἀχαιοὺς (adopted by Weil). 30. mss.

πέμψασά μ' εἰς τήνδ' ᾠκισεν Ταύρων χθόνα, 30  
οὔ γῆς ἀνάσσει βαρβάροισι βάρβαρος  
Θόας, ὅς ὤκυν πύδα τιθεὶς ἴσον πτεροῖς  
εἰς τοῦνομ' ἦλθε τόδε ποδωκείας χάριν.  
ναοῖσι δ' ἐν τοῖσδ' ἱερίαν τίθησί με,  
ὅθεν νόμοισι τοῖσιν ἥδεται θεὰ 35  
χρώμεσθ' ἑορτῆς, τοῦνομ' ἧς καλὸν μόνον,  
τὰ δ' ἄλλα—σιγῶ, τὴν θεὸν φοβουμένη.  
θύω γὰρ ὄντος τοῦ νόμου καὶ πρὶν πόλει,  
ὅς ἂν κατέλθῃ τήνδε γῆν Ἑλλήν ἀνὴρ. 39  
ἂ καὶνὰ δ' ἦκει νύξ φέρουσα φάσματα,  
λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.  
ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς  
οἰκεῖν ἐν Ἀργεῖ, παρθενώσι δ' ἐν μέσοις 45  
εὖδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλφ,  
φεύγειν δὲ κἄξω στᾶσα θριγκὸν εἰσιδεῖν  
δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος  
βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.  
μόνος δὲ λειφθεὶς στῦλος εἰς ἔδοξέ μοι 50  
δόμων πατρώων ἐκ μὲν ἐπικράνων κόμας  
ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,

ᾠκισε, corrected in both by the writers to ᾠκισεν (the *i* subs. added by a corrector). 31. Weil suggests οὐ λεῶς for οὐ γῆς. (Hermann and Wecklein take γῆς with ἀνάσσει). 34. P *ἱερίαν*. Vv. 35–41. See Excursus B. 44. P *δομων*, L *δῶμων*. 45. mss. *παρθενοῖσι δ' ἐν μέσαις*: Markland corrected it to *παρθενῶσι δ' ἐν μέσοις*. Hermann, Dindorf, and Köchly retain the mss. reading. 48. Reiske and Markland *ἐρείψιμον*. 50. mss. *ἐλήφθη*, and *ὡς ἔδοξε* (see below). 52. mss. *καθεῖμαι*, corrected by



κάγω τέχνην τήνδ' ἣν ἔχω ξενοκτόνον  
 τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον,  
 κλαίονσα. τοῦναρ δ' ὦδε συμβάλλω τόδε· 55  
 τέθνηκ' Ὀρέστης, οὐ κατηρξάμην ἐγώ.  
 στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες·  
 θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί. 58

Brodaeus to καθεῖναι. 54. P ὑδραιον (corrected to ὑδραϊνον), L ὑδραϊνον, Musgrave ὑδραίνειν. Vv. 50-54. In the mss. reading of this passage the following difficulties (besides καθεῖμαι, which is evidently wrong) have been found by various critics; (1) the number of anacolutha; (2) the sudden transition to direct narrative in ἐλείφθη, and again in ὑδραϊνον; (3) the ι in ἐπικράνων and the υ in ὑδραϊνον. The senseless καθεῖμαι for καθεῖναι, and the false quantity in ὑδραϊνον look as if some shortsighted person had been tampering with the verbs in order to get rid of the indirect construction. Porson proposed μόνος λελείφθα. στῦλος εἰς ἐδοξέ μοι, and then Kirchhoff μόνος δὲ λειφθεὶς στῦλος εἰς ἐδοξέ μοι, with ἐξ for ἐκ δ' in v. 51. To mend ἐπικράνων Hermann suggested ἐκ δέ γ', and Weil (what is better) ἐκ μέν. Perhaps ἐπικράνων ought to stand (cf. Eur. Suppl. 290 which Hermann alters, and Aesch. P.V. 24). It is not easy to decide between the various alternatives, but I think the passage becomes more effective as a whole if Kirchhoff's conjecture is accepted. I have also adopted Weil's ἐκ μέν and Musgrave's ὑδραίνειν—(? ὑδραίνω τοῦτον). 57. mss. εἰσὶ παῖδες, but several ancient authors in quoting the verse give παῖδες εἰσιν. 58. I. οὓς ἂν, P ὡς ἂν. mss. βάλωσί με, Scaliger βάλωσ' ἐμαί. Vv. 59 and 60 in the mss. are οὐδ' αὖ συνάψαι τοῦναρ ἐς φίλους ἔχω | Στροφίῳ γὰρ οὐκ ἦν παῖς δτ' ὠλλύμην ἐγώ, which most editors rightly regard as an interpolation. Probably they were introduced by an actor (cf. vv. 920 and 921), who thought some previous explanation was needed of the fact that when, at v.

νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοὰς 61  
ἀποῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν,  
σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ  
Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας  
οὐπω τινὸς πάρειςιν, εἴμ' εἴσω δόμων 65  
ἐν οἷσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

OP. ὄρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥ. ὄρῳ, σκοποῦμαι δ' ὄμμα πανταχῇ στρέφων.

OP. Πυλάδῃ, δοκεῖ σοι μέλυσθαι ταῦτ' εἶναι θεᾶς  
[ ἐνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν; ] 70

ΠΥ. ἔμοιγ', Ὀρέστα· σοὶ δὲ συνδοκεῖν χρεῶν.

OP. καὶ βωμός, Ἑλλήν οὗ κατασταίνει φόνος;

ΠΥ. ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.

OP. θριγκοῖς δ' ὑπ' αὐτοῖς σκυλ' ὄρᾳς ἡρτημένα;

ΠΥ. τῶν κατθανόντων γ' ἀκροθίνια ξένων. 75  
ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εὖ σκοπεῖν χρεῶν.

249, Iphigeneia hears the name Pylades, she does not recognize it. Wecklein retains the lines. 62. mss. παρούσα παντί: Canter παρούσ' ἀπόντι, Badham ἀποῦσ' ἀπόντι. 65. Markland τίνος πάρειςιν; mss. εἰς μ', P<sup>2</sup> εἰς ἐμ', L<sup>2</sup> ἐς ἐμ', Herm. εἴμ' εἴσω. 66. Bergk πέλας for θεᾶς: but cf. v. 636. 67. Elmsley φύλασσε. 68. mss. πανταχοῦ, Monk πανταχῇ (cf. Phoen, 265). 70. This verse is rejected by Badham, Nauck, Dindorf, and Wecklein because it interrupts the στιχομυθία. If, however, v. 76 is given to Pylades, as (with Reiske) it seems necessary to do, the passage becomes more symmetrical. Hermann proposed to put v. 76 after v. 71. Bergk and Hartung before v. 67. The mss. give v. 76 to Orestes. Dindorf omits it. 73. mss. τριχώματα: the correction is Ruhnken's. 75. mss. τ' ἀκροθίνια or (acc. to Herm.), τὰκροθίνια, Dindorf, γ' ἀκροθ. 76. See

ΟΡ. ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες  
 χρήσας, ἐπειδὴ πατρὸς αἰμ' ἐτισάμην,  
 μητέρα κατακτάς, διαδοχαῖς δ' Ἑρινύων  
 ἡλαυνόμεσθα φυγάδες, ἔξεδροι χθονός, 80  
 δρόμους τε πολλοὺς ἐξέπλησα καμπίμους;  
 ἐλθὼν δὲ σ' ἠρώτησα πῶς τροχηλάτου  
 μανίας ἂν ἔλθοιμ' εἰς τέλος πόνων τ' ἐμῶν. 83  
 σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονός, 85  
 ἔνθ' Ἄρτεμῖς σοι σύγγονος βωμοὺς ἔχει,  
 λαβεῖν τ' ἄγαλμα θεᾶς, ὃ φασιν οὐνθάδε  
 εἰς τοῦσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·  
 λαβόντα δ' ἡ τέχναισιν ἡ τύχῃ τινί,  
 κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ 90  
 δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·  
 καὶ ταῦτα δρᾶσαντ' ἀμπνοᾶς ἔξιν πόνων.  
 ἦκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε

above on v. 70. 78. Markland (unnecessarily) ἐπεὶ γὰρ for ἐπειδὴ, and γ' for δ' in v. 79; (instead of the latter correction Kirchhoff suggests σ' ἐπηρώτησα for δὲ σ' ἠρώτησα in v. 82). P<sup>1</sup> has αἰτησάμην for (L and a corrector of P) ἐτισάμην, a change instructive in point of pronunciation. 79. Monk διαδρομαῖς, mss. ἐριννύων. It may be noticed, once for all, that this word is so spelt always by P and generally by L. 81. Nauck ποινηλάτου, Herwerden οἰστρηλάτου. V. 84 in the mss. is οὐ ἐξεμόχθου περιπολῶν καθ' Ἑλλάδα: evidently, as Markland was the first to see, an interpolation from v. 1455. 86. mss. σὺ σύγγονος (corrected to σὴ in P); Kirchh. σοι σύγγονος. 87. mss. ἐνθάδε, corrected by Markland and Herm. to οὐνθάδε. Badham defends ἐνθάδε, which seems unnecessary by the side of εἰς τοῦσδε ναοὺς. 91. mss. πέρας, Badham πέρα. 94. mss.

ἄγνωτον εἰς γῆν, ἄξεινον. σὲ δ' ἱστορῶ,  
 Πυλάδῃ, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου, 95  
 τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὀρᾶς  
 ὑψηλά· πότερα κλιμάκων προσαμβάσεις  
 ἐκβησόμεσθα; πῶς ἄρ' ἐγκαθείμεθ' ἄν;  
 ἢ χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς,  
 ὧδ' ἄδυτον ἔσιμεν; ἦν δ' ἀνοίγοντες πύλας 100  
 ληφθῶμεν εἰσβάσεις τε μηχανώμενοι,  
 θανούμεθ'. ἀλλὰ πρὶν θανεῖν, νεὼς ἐπι

ἄξεινον. 97. mss. δωμάτων προσαμβάσεις: Ald. δωμ. πρὸς ἀμβάσεις, Kirchhoff κλιμάκων προσαμβάσεις. Vv. 98-100. 98. P. πῶς οὖν λάθοιμεν ἄν; (ἄν being added after πῶς by a second hand in P and ἄν standing in L after πῶς), Ald. πῶς ἄρ' οὖν μάθοιμεν ἄν; Most of the editors who retain the Aldine reading connect it in sense with the mss. ὦν οὐδὲν ἔσιμεν in v. 100, to do which they either reject or transpose v. 99. Herm. suggests changing ἦ in v. 99 to μὴ (*nisi*) for the same purpose. λάθοιμεν is now more generally adopted, and this necessitates a change in the first half of v. 100; otherwise the sentence ἦ χαλκ. etc., would have no verb. Badham suggested ὧδ' οὐδὲν ἔσιμεν, to which it has been objected, not only that ὀδός, and not οὐδός, is the form used in tragic dialogue, but that ὑπερβῆναι, and not ἔσιμεν, is the natural verb for that noun. Weil ἄν' οὐδας ἔσιμεν, Köchly ὧδ' ἱερὸν ἔσιμεν. Wecklein (whose reading seems to me to keep closest, after Badham's, to the letters of the mss.) ὧδ' ἄδυτον ἔσιμεν. Any tampering with v. 99 sacrifices the alternative introduced by πότερα . . . ἦ, which seems necessary to the passage. I have adopted Wecklein's suggestion in v. 100, but I am not satisfied with λάθοιμεν in v. 98, and consequently suggest πῶς ἄρ' ἐγκαθείμεθ' ἄν; 102. Markland put α; at the end of v. 103, and many editors have followed him.

φεύγωμεν, ἥπερ δεῖρ' ἐναυστολήσαμεν.

- ΠΥ. φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν·  
 τὸν τοῦ θεοῦ τε χρησμὸν οὐ κακιστέον. 105  
 οὐ τοι μακρὸν μὲν ἤλθομεν κώπη πόρον, 116  
 ἐκ τερμάτων δὲ νόστον ἀρυῦμεν πάλιν. 117  
 ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας 106  
 κατ' ἄντρ' ἃ πόντος νοτίδι διακλύζει μέλας,  
 νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος  
 βασιλεῦσιν εἴπη κᾶτα ληφθῶμεν βία.  
 ἔταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ, 110  
 τολμητέον τοι ξεστὸν ἐκ ναοῦ λαβεῖν  
 ἄγαλμα πάσας προσφέροντε μηχανάς.  
 ὄρα δὲ γεῖσα τριγλύφων ὅπου κενὸν

Hartung also changed ἀλλὰ into ἀλλ' ἦ. 105. mss. δέ, Kirchh. τε. Vv. 116 and 117, mss. οὔτοι, Nauck οὕτω. mss. ἀρυῦμεν, a corrector of P ἀρωμεν. These verses stand in the mss. and earliest editions at the beginning of Orestes's next speech. Hardion and Markland left the order unchanged, but gave them to Pylades. But v. 115 reads like the last line of a speech. It seems best with Camper and Wecklein to insert them after v. 105. 106. mss. ἀπαλλαχθέντες, L and P<sup>2</sup> δέμας, P<sup>1</sup> δόμους. 111. L<sup>3</sup> τὸ for τοι, Dind. νώ, Herm. σοι. 112. L προσφέροντε, P προσφέροντα. 113. mss. ὄρα δε γ' εἰσω, Blomfield ὄρα δὲ γεῖσα, Köchly ῥᾶστον δὲ γ' εἰσω, mss. ὅποι, Elmsley ὅπου, Kirchh. ὅπη, Weil ὄρα δ' ἔνεστι τριγλύφων ὅπου κενόν, Wecklein Δωρικά δὲ γεῖσα τριγλύφων ὅπως κenoῖ, Madvig πείρα δὲ γ' εἰσω τριγλύφων ὅπου κενόν (the act. πείρα is doubtful [Cycl. 581 is not analogous] but leads up somewhat to τοὺς πόνους, which otherwise is very abruptly introduced). In much perplexity I have adopted Blomfield's and Elmsley's corrections, understanding καθεῖναι to depend

δέμας καθεῖναι· \* \* \*

\* \* \* τοὺς πόνους γὰρ ἀγαθοὶ

τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ. 115

OP. ἀλλ' εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεῶν 118

ὅποι χθονὸς κρύψαντε λήσομεν δέμας.

οὐ γὰρ τὸ τοῦδε γ' αἷτιον γενήσεται 120

πεσεῖν ἄχρηστον θέσφατον· τολμητέον·

μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

not on *δρα* but on *κενόν*. 114. mss. *ἀγαθοί*, Porson *ἀγαθοί*. I think something must have been lost between *καθεῖναι* and *τούς*, and have therefore marked a lacuna. 115. mss. *οὐθέν*, a corrector of L *οὐδέν*, cf. v. 1220. 118. mss. *χωρεῖ νεκρῶν*. 120. mss. *τὸ τοῦ θεοῦ γ'*, Weil *τὸ τοῦδε γ'*. 121. Blomfield proposed *ἄκραντον* for the mss. *ἄχρηστον*, unnecessarily.

## ΠΑΡΟΔΟΣ.

- ΧΟ. εὐφαιμείτ', ὦ  
 πόντου δισσὰς συγχωρούσας  
 πέτρας Εὐξείνου ναίοντες. 125
- ὦ παῖ τᾶς Λατοῦς,  
 Δίκτυνν' οὐρεία,  
 πρὸς σὰν αὐλάν, εὐστύλων  
 ναῶν χρυσήρεις θριγκούς,  
 πόδα παρθένιον τᾶς σᾶς, ὅσια, 130  
 κληδούχου δούλα πέμπω,  
 Ἑλλάδος εὐίππου πύργους  
 καὶ τείχη χόρτων τ' εὐδένδρων  
 ἐξαλλάξας' Εὐρώπαν, 135  
 πατρώων οἴκων ἔδρας.
- ἔμολον· τί νέον; τίνα φροντίδ' ἔχεις;  
 τί με πρὸς ναοὺς ἄγαγες ἄγαγες,  
 ὦ παῖ τοῦ τᾶς Τροίας πύργους  
 ἐλθόντος κλεινᾷ σὺν κώπᾳ 140

Vv. 123-136 are given in the mss. to Iph. 126. Ald. and L give vv. 126-136 to Iph. 130. mss. ὅσιον ὁσίας: but κληδούχου badly wants the further specification of some word answering the question "whose," and the metre, though possible, is extraordinary. I conjecture ὅσιον to have been a gloss explaining παρθένιον, and replace it by τᾶς σᾶς. For ὁσίας too I read ὁσία (voc.). To mend the metre Seidler arranged the words ὁσίας ὁσ. πόδ. παρθ., Köchly puts in a σᾶς at the end of the line. 132. L τᾶς (before εὐίππου), P τῆς crossed out by a corrector. 138. L<sup>1</sup> P<sup>1</sup> ἄγες (bis), L<sup>2</sup> P<sup>2</sup> ἄγαγες (bis). 141.

χιλιοναύτα μυριοτευχεί  
τῶν Ἀτρειδᾶν μέγ' ἀρίστου.

- ΙΦ. ἰὼ, δμωαί,  
δυσθρηνήτοις ὥς θρήνοις  
ἔγκειμαι, τὰν οὐκ εὐμουσον 145  
μέλπουσα βοᾶν ἀλύροις ἐλέγοις,  
αἰαί, κηδείους οἴκτους,  
οἶαι μοι συμβαίνουσ' ἄται,  
σύγγονον ἄμδν κατακλαιομένα  
ζῶας, τοίαν ἰδόμεν ὄψιν 150  
νυκτός, τὰς ἐξῆλθ' ὄρφνα.  
  
ὀλόμαν ὀλόμαν·  
οὐκ εἶσ' οἴκοι πατρῶοι·  
οἴμοι φροῦδος γέννα.  
φεῦ φεῦ τῶν Ἀργεὶ μόχθων. 155

ms. μυριοτεύχαις, Barnes μυριοτευχεί. 142. L ἀτρειδᾶν τῶν κλεινῶν : P<sup>2</sup> adds τῶν before ἀτρ. Monk thinks τῶν κλ. corrupt (partly because κλεινᾶ has occurred so recently), and boldly replaces it by μέγ' ἀρίστου, which I have adopted. Schöne suggests σπέρμ' before ἀτρ.; others γένος or θάλος. Vv. 145-147. I have adopted Wecklein's construction of this passage, only altering his ἐν κηδείους οἴκοις into κηδείους οἴκτους. Kirchhoff calls it "omnino locus corruptissimus." The mss. reading is τὰς οὐκ εὐμούσου μολπᾶς βοᾶν ἀλύροις ἐλέγοις, ἔ, ἐ, ἐν κηδείους οἴκοισιν. 148. mss. αἶ, Badham οἶαι. 149. Badham κατακλαιομένα. 150. Elmsley and others strike out ζῶας, Dind. τοίαν, mss. οἶαν. mss. εἰδόμεν, L<sup>2</sup> ἰδόμεν. The mss. add ονείρων which I follow Wecklein in taking to be a gloss. Köchly conjectures that ἀπλακόνθ' has fallen out after ζῶας. 154. Herm. inserts μοι



- ἰὼ ἰὼ δαίμων, ὃς τὸν  
 μοῦνόν με κασίγνητον συλῆς  
 Ἄϊδα πέμψας, ᾧ τάσδε χοᾶς  
 μέλλω κρατῆρά τε τὸν φθιμένων 160  
 ὑδραίνειν γαίης ἐννοτίους  
 πηγὰς οὐρέων τ' ἐκ μόσχων  
 Βάκχου τ' οἰνηρὰς λοιβὰς  
 ξουθᾶν τε πόνημα μελισσᾶν, 165  
 ἃ νεκροῖς θελκτῆρια κείται.  
 ἄλλ' ἔνδος μοι πάγχρυσον  
 τεῦχος καὶ λοιβὰν Ἄϊδα.  
 ᾧ κατὰ γαίης Ἀγαμεμνόνιον 170  
 θάλος, ὡς φθιμένῳ τάδε σοι πέμπω·  
 δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι  
 ξανθὰν χαίταν, οὐ δάκρυ' οἶσω.  
 τηλόσε γὰρ δὴ σᾶς ἀπενάσθην 175  
 πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι  
 κεῖμαι σφαχθεῖσ' ἃ τλάμων.  
 XO. ἀντιψάλμους ᾧδὰς ὕμνον τ'  
 Ἀσιήταν σοι βάρβαρον ἄχᾶν 180

after οἶμοι. 157. mss. μόνον, Heath μοῦνον. 159 (and 169).  
 mss. Ἄϊδα. 161. mss. ἐν νῶτοις | πηγὰς τ' οὐρέων ἐκ. The read-  
 ing adopted in the text is a suggestion of Kirchhoff's; others  
 suppose a lacuna between πηγὰς and τ', which Köchly suggests  
 may have been filled by θ' ὑδάτων κρηναίων | γάλα. 166. mss.  
 κεῖτ', Nauck χεῖται. 172. mss. πάρος τύμβον corrected by  
 Heath and Markland. 176. mss. κέ μᾶς, Porson καὶ ἐμᾶς. mss.  
 δοκίμα, Porson δοκήμασι. 178. L σφαχθεῖσα (P σφαγχεθεῖσα),  
 corrected by Markland. 180. mss. λάχᾶν, Nauck (who holds

δεσποίν' ἀντεξαυδάσω,  
τὰν ἐν θρήνοισιν μοῦσαν  
νέκυσι μελομένην τὰν ἐν μολπαῖς  
Ἄιδας ὑμνεῖ δίχα παιάνων.

185

ΙΦ. οἶμοι, τῶν Ἀτρειδᾶν οἴκων  
ἔρρει φῶς σκήπτρων, ἔρρει,  
οἶμοι πατρώων οἴκων.  
οὐκ ἔστιν ἔτ' εὐόλβων Ἄργει  
βασιλέων ἀρχά,  
μόχθος δ' ἐκ μόχθων ᾄσσει.

190

ΧΟ. δινευούσαις ἵπποις πταναῖς  
ἀλλάξας ἐξ ἔδρας  
ἱερὸν μετέβασ' ὄμμ' αὐγᾶς

that *λαχάν* always had a long penult in tragedy) *ἀχάν*. 181. mss. *δεσποῖνα τ'* (ἐξαυδάσω), L<sup>2</sup> *δεσποῖνα γ'*, a corrector of P *δεσποίν'*. The reading in the text is suggested by Weil. 184. mss. *νέκυσι μέλεον*. Köchly *νέκυσι μελέων*: Markland suggested *μελομένην*. 186 ff. The mss. give vv. 186–235 all to Iphigeneia. Most editions make Iph. begin at v. 203, Köchly at 192, but, as Badham says, v. 188 can hardly have been spoken by the chorus; and on the other hand the *σοι* of v. 202 (which Köchly applies to Orestes) shows that the chorus are speaking again. I have therefore made the chorus begin again at v. 192 (where Köchly also makes a break). 187. mss. *φῶς*. There is no second *ἔρρει* in the mss. I have supplied it to eke out the metre. Others put *τῶν σῶν* before *πατρ*. 189. L. *τίν' ἐκ τῆς τῆς εὐόλβων*, Badham *τίνος ἐκ τῶν*, Köchly *οὐκέτι τῶν*: the reading in the text is Wecklein's. 193. *ἀλλάξας δ'*, Köchly and Wecklein omit the *δ'*. mss. *ἐξέδρας*. Seidler and others *ἐξ ἔδρας*. 194. mss. *ἱερὸν ὄμμ'*

ἄλιος, ἄλλοις δ' ἄλλα προσέβα 195  
 χρυσέας ἄρνός μελάθροισ ὀδύνα,  
 φόνος ἐπὶ φόνῳ, ἄχεά τ' ἄχουσιν·  
 ἔνθεν τῶν πρόσθεν δμαθέντων  
 Τανταλιδᾶν ἐκβαίνει ποινά γ' 200  
 εἰς οἴκους· σπεύδει δ' ἀσπούδαστ'  
 ἐπὶ σοὶ δαίμων.

ΙΦ. ἐξ ἀρχᾶς μοι δυσδαίμων  
 δαίμων τᾶς ματρὸς ζῶνας  
 καὶ νυκτὸς κείνας· ἐξ ἀρχᾶς 205  
 λόχαι στεργρὰν παιδείαν  
 Μοῖραι συντείνουσιν θεαί. 207  
 αἶν πρωτόγονον θάλος ἐν θαλάμοις 209

αὐγᾶς. Köchly *ιερᾶν ἀρμ' αὐγᾶν*. Herm. put in *μετέβαλεν* after *ιερόν*. Paley and Wecklein suggest *μετέβασ'*. cf. El. v. 726. 195. Seidler *ἀλλαις*, so Kirchhoff, Weil *ἀλλοτε*. 197. Barnes put in the τ'. Cf. Hel. 369. Brodaeus ἐπ'. 200. Several suggestions have been made to get rid of the γ'. Elmsley τ' (with τ' for δ' in 201). Hartung and Badham *ποιναμ'*. Monk, followed by Wecklein, transposes, giving ἐκβ. ποι. Ταντ. 201. mss. *εἰς οἴκους*. 203. mss. *ἐξορχᾶς*, a corrector of L *ἐξ ἀρχᾶς*. 205. Elmsley *ἐξ ἀς*. 206. mss. *λοχείαν*. Elmsley *λοχίαν* (adj.), Herm. *λοχίαι*. 207. mss. *συντείνουσι*. After v. 207 the mss. have *ἀ μναστευθεῖς* ἐξ Ἑλλάνων, which Elmsley, after Bothe, alters to *τᾷ μναστευθείσῃ* ἐξ Ἑλλάνων. Seidler supposes some lines to have been lost before these words. Most editors put them in some other place—Monk before, and several editors after, v. 220—Paley after 209. I have followed the latter, believing with him and Badham that there is a reference in the

παρόδος.] **ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.** 15

ἀ μναστευθείω' ἐξ Ἑλλάνων, 208

Λήδας ἀ τλάμων κούρα 210

σφάγιον πατρώα λώβα

καὶ θῦμ' οὐκ εὐγάθητον

ἔτεκεν, ἔτρεφεν, εὐκταίαν

ἱππείοις ἐν δίφρῳσιν

ψαμάθων Αὐλίδος ἐπέβασαν 215

νύμφαν μ', οἶμοι, δύννυμφον

τῷ τᾶς Νηρέως κούρας, αἰαί.

νῦν δ' ἀξείνου πόντου ξείνα

δυσχόρτους οἴκους ναίω

ἄγαμος ἄτεκνος, ἄπολις ἄφιλος, 220

οὐ τὰν Ἄργει μέλπουσ' Ἥραν

οὐδ' ἱστοῖς ἐν καλλιφθόγγοις

κερκίδι Παλλάδος Ἀθλίδος εἰκῶ

καὶ Τιτάνων ποικίλλουσ', ἀλλ'

αἰμόρραντον δυσφόρμιγγα 225

ξείνων τέγγουσ' ἄταν βωμοῖς, ὦ

word to the name Clytaemnestra. 209. P θάλος, L θάλλος.

213. Kirchhoff suggests that *ἄν* has fallen out at the end of the v. (but see on v. 216). 215. Canter, followed by Nauck

and others, ἐπιβᾶσαν. 216. mss. νύμφαιον. Scaliger νύμφαν.

Musgrave νυμφεῖον γ'. Weil νύμφευμ'. I have ventured to

suggest νύμφαν μ'. 219. Bergk and Köchly συγχόρτους. 224.

The καὶ was added by Tyrwhitt. 225. mss. αἰμορράντων.

Monk—τον. 226. mss. ξείνων αἰμασσουσ' ἄταν βωμονς. αἰμ. is

probably a gloss on τέγγουσα (so Monk and Köchly). Dindorf,

Weil, and Wecklein regard the βωμούς as a gloss and keep

αἰμάσσουσ'. Madvig would alter the whole passage into

οἰκτρὰν τ' αἰαζόντων αὐδάν,  
οἰκτρὸν τ' ἐκβαλλόντων δάκρυον.

καὶ νῦν κείνων μὲν μοι λάθα,  
τὸν δ' Ἄργει δμαθέντα κλαίω 230  
σύγγονον, ὃν ἔλιπον ἐπιμαστίδιον ἔ-  
τι βρέφος, ἔτι νέον, ἔτι θάλος  
ἐν χερσὶν ματρὸς πρὸς στέρνοισ τ'  
Ἄργει σκηπτούχον Ὀρέσταν. 235

αιμορράντῳ δυσφόρμεγγας | ξείνῳ στάζουσ' ἀπὸ βωμούς. Köchly  
βωμοῖς. 227. mss. οὐδ' ἀνοικτρὸν τ'. 232. Wecklein τότε βρέφος  
ἔτι νέον, for the mss. ἔτι βρέφος, ἔτι νέον. L ἔτι θάλος, P ὅτι  
θάλος. 234. mss. στέρνοισι, Herm. στέρνοισ, Elmsley reads  
ἐν χερσὶ ματρὸς πρὸς στέρνοισιν τ'. Wecklein rejects the τ'.

ΕΠΕΙΣΟΔΙΟΝ Α.

- ΧΟ. καὶ μὴν ὄδ' ἀκτὰς ἐκλιπὼν θαλασσίους  
βουφορβὸς ἤκει, σημανῶν τί σοι νέον.
- ΒΟΥ. Ἀγαμέμνονός τε καὶ Κλυταιμνήστρας τέκνον,  
ἄκουε καινῶν ἐξ ἐμοῦ κηρυγμάτων.
- ΙΦ. τί δ' ἔστι τοῦ παρόντος ἐκπλήσσον λόγου; 240
- ΒΟΥ. ἤκουσιν εἰς γῆν, κυανέαν Συμπληγάδα  
πλάτῃ φυγόντες, δίπτυχοι νεανίαι,  
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον  
Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα  
οὐκ ἂν φθάνοις ἂν εὐτρεπῇ ποιουμένη. 245
- ΙΦ. ποδαποί; τίνος γῆς σχῆμ' ἔχουσιν οἱ ξένοι;
- ΒΟΥ. Ἑλλήνες· ἐν τοῦτ' οἶδα κοῦ περαιτέρω.
- ΙΦ. οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι;
- ΒΟΥ. Πυλάδης ἐκλήξεθ' ἄτερος πρὸς θατέρου.
- ΙΦ. τοῦ ξυζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν; 250
- ΒΟΥ. οὐδεὶς τόδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.
- ΙΦ. πῶς δ' εἶδετ' αὐτοὺς κἀντυχόντες εἴλετε;

237. mss. *σημαίνων*. 238. mss. *καὶ καί*. Reiske *τε καί*.  
241. Ald. *κυανεᾶν Συμπληγάδων*. Pierson conjectured *κυανέαν*  
*Συμπληγάδα*, which was found to be in the mss. 246. mss.  
*γῆς ὄνομ'*. Monk *γῆς σχῆμ'*. 247. Wecklein *Ἑλλημος*. 250.  
Elmsley *τῷ ξυζύγῳ*. 252. mss. *πῶς* and *καὶ τυχόντες*. Reiske  
*κἀντυχόντες*. Elmsley wrote *ποῦ* for *πῶς* here, while leaving  
*πῶς* unchanged in v. 256. Badham writes *ποῦ* at v. 256 but  
leaves *πῶς* here. Dindorf, Nauck, Köchly, and Wecklein  
write *ποῦ* in both places. I have followed Weil in keeping  
*πῶς* in both places, as I think the manner and nature of the

ΒΟΥ. ἄκραῖς ἐπὶ ῥηγμῖσιν ἀξένου πόρου—

ΙΦ. καὶ τίς θαλάσσης βουκόλοις κοινωνία ;

ΒΟΥ. βούς ἦλθομεν νύφοντες ἐναλίᾳ δρόσῳ. 255

ΙΦ. ἐκεῖσε δὴ 'πάνελθε, πῶς νιν εἴλετε  
τρόπῳ θ' ὁποίῳ· τοῦτο γὰρ μαθεῖν θέλω.  
χρόνιοι γὰρ ἤκουσ' οἷδ' ἐπεὶ βωμὸς θεᾶς  
'Ελληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.

ΒΟΥ. ἐπεὶ τὸν εἰσρέοντα διὰ Συμπληγάδων 260

βούς ὕλοφορβούς πόντον εἰσεβάλλομεν,  
ἦν τις διαρρῶξ κυμάτων πολλῇ σάλῳ  
κοιλωπὸς ἀγμός, πορφυρευτικάι στέγαι.  
ἐνταῦθα δισσοὺς εἶδ' ἐτις νεανίας

βουφορβὸς ἡμῶν, κἀνεχώρησεν πάλιν 265

ἄκροισι δακτύλοισι πορθμεύων ἵχνος.

ἔλεξε δ' οὐχ ὁρᾶτε ; δαίμονές τινες

encounter is much more likely to be asked about than the place, and, as in v. 256, Iph. seems to be referring to a former question when she says ἐκεῖσε. At the same time I follow Markland and Weil in regarding vv. 253 and 255 as continuous in sense and interrupted by Iph.'s exclamation in v. 254. 253. mss. ἀκταῖσιν ἐπὶ. The true reading was recovered by Pierson from Plutarch de Exilio p. 202. ἄκραῖς ἐπὶ ῥηγμῖσιν Εὐξείνου (sic) πόντου (sic). For the punctuation see on v. 252. 254. mss. κοινωνίαν, L<sup>2</sup> κοινωνία. 256. See on v. 252. L νιν, P νυν. 257. L θέλω, P θέλει with ω written over the ει. 258. mss. ἤκουσιν οὐδέ πω. Erfurdt and Seidler ἤκουσ' οἷδ' ἐπεὶ. Heath (followed by Nauck and Köchly) ἤκουσ' ἐξ ὅτου. Monk regards vv. 258 and 259 as interpolated. Herm. and Dindorf ἤκουσ' οὐδέ πω. Madvig ἤκουσ' οἷδ' ἀφ' οὗ. 261. Ald. ὕλοφορβοί. 263. L ἀγμός, P ἀρμός, Ald. ἀρμός. 265. mss. κἀπεχώρησεν. Blomfield κἀνε-

θάσσουνσιν οἶδε. θεοσεβῆς δ' ἡμῶν τις ὦν  
 ἀνέσχε χεῖρε καὶ προσηύξατ' εἰσιδὼν·  
 ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ, 270  
 δέσποτα Παλαῖμον, ἔλεως ἡμῖν γενοῦ,  
 εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,  
 ἦ Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῆ  
 ἔτικτε πεντήκοντα Νηρήδων χορόν.  
 ἄλλος δέ τις μάταιος, ἀνομία θρασύς, 275  
 ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους  
 θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,  
 κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.  
 ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,  
 θηρᾶν τε τῇ θεῷ σφάγια τὰπιχώρια. 280  
 κὰν τῷδε πέτραν ἄτερος λιπὼν ξένοιον  
 ἔσση κάρα τε διετίναξ' ἄνω κάτω  
 κάπεστέναξεν ὠλένας τρέμων ἄκρας,  
 μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὥς·  
 Πυλάδῃ, δέδορκας τήνδε ; τήνδε δ' οὐχ ὀρᾷς 285  
 "Αἶδον δρᾶκαιναν, ὥς με βούλεται κτανεῖν  
 δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη ;  
 ἦ δ' ἐκ τρίτων αὖ, πῦρ πνέουσα καὶ φόνον,

χώρησεν. 269. mss. χεῖρα, Markland χεῖρε. Vv. 273 and 274 Schenkl regards as an interpolation. 278. Tournier οὐνθάδε. 281. L. πέτραν, P. πέτροις, cf. on v. 1350 (there is a cursive mss. contraction for αν very much like σ), Wecklein πέτρας. mss. ξένην. Brodaeus corrected this to ξένοιον (in modern Greek οι and η are sounded alike. Cf. vv. 673, 748, 1303, 1336, 1353, and 1361). 283. mss. κάπεστέναξεν, Monk κάνεστέναξεν. 284. Herm. βοᾷ· κυναγὸν ὥς | Πυλάδῃ, &c. Wecklein suggests that κυναγὸς ὥς



πτεροῖς ἐρέσσει μητέρ' ἀγκάλαις ἐμὴν  
 ἔχουσα περὶ τὸν ὄχθον, ὥς ἐπεμβάλη. 290  
 οἴμοι κτενεῖ με' ποῖ φύγω; παρῆν δ' ὄρᾶν  
 οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἡλλάσσετο  
 φθογγὰς τε μόσχων καὶ κυνῶν ὑλάγματα,  
 χᾶ φασ' Ἑρινὺς ἰέναι μυκήματα.  
 ἡμεῖς δὲ συσταλέντες, ὥς θανούμενοι, 295  
 σιγῇ καθήμεθ'· ὁ δὲ χερὶ σπάσας ξίφος,  
 μόσχους ὀρούσας εἰς μέσας λέων ὅπως,

may be a marginal interpretation of *κάπιθωύσσει φίλῳ*. 288. mss. ἡ δ' ἐκ χιτώνων. Whatever these words stand for, Elmsley was doubtless right in saying that they did not go with *πῦρ πνέουσα καὶ φόνον*. This disposes of many conjectures (e.g. *ἐξ ἐχιδνῶν*, *ἐκ χλιδῶνων*, *χελυνῶν*, *χαλινῶν*). I have followed Köchly and Wecklein in adopting Kirchhoff's conjecture *ἡ δ' ἐκ τρίτων αὐ* as the least unsatisfactory emendation of the words. 290. mss. *πέτρινον ὄχθον* (acc. of goal after *ἐρίσσει*). Wecklein adopts Heimsoeth's suggestion of *ὄγχον* for *ὄχθον*. I have followed Weil and Köchly in accepting Hirzel's *περὶ τὸν ὄχθον*. 291. mss. *κτείνει*, a corrector of P *κτενεῖ*. 292. mss. *ταῦτα* corrected by Markland to *ταῦτα*. Heimsoeth *ταῦτ' ἄμορφα σχήματ'*. 294. mss. *ἀς φᾶσ'*, Badham *ἂ φασκ'*, Heimsoeth *χᾶ φασ'*. mss. *μιμήματα*, Nauck

μβ  
*μυκήματα*. 295. P *θανούμενοι*, L *θανούμενοι*. Most editors understand this μβ to be a correction (*θαμβούμενοι*) and Seidler welcomes it ecstatically. Elmsley reproves Seidler on the ground that the middle of *θαμβέω* does not occur in good Greek and that the *ὥς* would then be out of place. Badham says μβ means nothing but "second future" (*μέλλων β'*). Köchly adopts *ὥς θαμβούμενοι*, translating "*ut qui attoniti eramus*." 296. mss. *περισπάσας* corrected by Pierson to

παίει σιδήρῳ λαγόνας εἰς πλευράς ἰείς,  
 δοκῶν Ἑρινύς θεᾶς ἀμύνεσθαι τάδε,  
 ὥσθ' αἵματηρὸν πέλαγος ἐξανθεῖν ἄλός. ✓ 300  
 κὰν τῷδε πᾶς τις, ὡς ὀρᾷ βουφόρβια  
 πίπτοντα καὶ πορθοῦμεν', ἐξωπλίζετο,  
 κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους  
 πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους  
 φαύλους μάχεσθαι βουκόλους ἡγούμεθα. 305  
 πολλοὶ δ' ἐπληρώθημεν ἐν παύρῳ χρόνῳ.  
 πίπτει δὲ μανίας πίτυλον ὁ ξένός μεθείς,  
 στάζων ἀφρῶ γένειον· ὡς δ' ἐσείδομεν  
 προὔργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον  
 βάλλων ἀράσσω· ἄτερος δὲ τοῖν ξένοι 310  
 ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει

χερὶ σπάσας. 298. mss. σιδήρῳ λαγόνας εἰς πλευράς ἰείς. Musgrave πλευράς θ'. Hartung, adopting this, further alters σιδήρῳ to σίδηρον. Badham conjectured ἐκ πλευρᾶς συθείς, doubting the ὕ in ἰείς. 300. mss. ὡς. Markland ὥσθ'. Weil notices that both here and in v. 298 (?) a θ seems to have dropped out after a C. mss. πέλαγος, corrected in P. to πέλανον, which latter reading is adopted in the Aldine edition, and, strange to say, by Monk. 303. P<sup>1</sup> συλλέγοντ'. 306. mss. ἐν μακρῷ, Ald. ἐν μικρῷ (Monk σμικρῷ), Nauck οὐ μακρῷ (but the preposition is necessary in an indefinite expression of time like this); Wecklein boldly reads ἐν παύρῳ. Certainly if μικρῷ was the original reading, there is nothing whatever to explain the μακρῷ of the mss., and Wecklein's παύρῳ gives an α. It is possible again that οὐ μακρῷ may have been written over παύρῳ as a gloss. Hence I follow Wecklein. Cf. Soph. El. 688, Eur. Heracl. 327, Hom. β 241 and Theogn. 74. 311. mss. ἀπίψα, so too Lucian (quoting the passage at Amm. 47)

πέπλων τε προυκάλυπτεν εὐπήγους ὑφάς,  
 καρδοκῶν μὲν τὰπιόντα τραύματα,  
 φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.  
 ἔμφρων δ' ἀνέξας ὁ ξένος πεσήματος 315  
 ἔγνω κλύδωνα πολεμίων προσκείμενον  
 καὶ τὴν παροῦσαν συμφορὰν αὐτοῖν πέλας,  
 ᾧμωξέ θ' ἡμεῖς δ' οὐκ ἀνίεμεν πέτρους  
 βάλλοντες, ἄλλος ἄλλοθεν προσκείμενοι.  
 οὗ δὴ τὸ δεινὸν παρακέλευμ' ἠκούσαμεν 320  
 Πυλάδῃ, θανούμεθ', ἀλλ' ὅπως θανούμεθα  
 κάλλισθ' ἔπου μοι, φάσγανον σπάσας χερί.  
 ὥς δ' εἶδομεν δίπαλτα πολεμίων ξίφη,  
 φυγῇ λεπαίας ἐξεπίπλαμεν νάπας.  
 ἀλλ' εἰ φύγοι τις, ἄτεροι προσκείμενοι 325  
 ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὠσαίατο,  
 αὖθις τὸ νῦν ὑπέϊκον ἥρασσον πέτροις,  
 ἀλλ' ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν

and Hesych. s.v. Elmsley (on the strength of the mss. authority at Soph. Trach. 678 and Ar. Eq. 909) altered it to ἀπέψη. The authority of late writers is not enough to prove that ψάω ever formed contractions in α in good Greek. Still Weil and Köchly read ἀπέψα. 312. mss. εὐπήγους ὑφάς: Lucian (ut supra) πέπλου (for πέπλων) and εὐπήκτους ὑφάς: Ald. εὐπήκτοῖς ὑφαῖς: Herm. εὐπτύκτους (an invention of his own). 315. mss. ἀναίξας. 316. mss. ἔγνωκε κλύδωνα corrected by Scaliger to ἔγνω κλύδωνα. 318. mss. πέτρους, a corrector of L πέτροις which perhaps goes better with the following προσκείμενοι: cf. v. 325. I have, however, kept πέτρους (cf. v. 1376). 320. mss. παρακέλευσμ', but cf. Wecklein, Curæ Epigraphicae, p. 62. 327. mss. αὖτις (Wil.-Möll.) cf. v. 1432. Schaefer

οὔδεις τὰ τῆς θεοῦ θύματ' ἠϋστόχει βαλὼν.  
 μόλις δέ νιν τόλμη μὲν οὐ χειρούμεθα, 330  
 κύκλῳ δὲ περιβαλόντες ἐξεκοψαμεν  
 πέτροισι χειρῶν φάσγαν', εἰς δὲ γῆν γόνυ  
 καμάτῳ καθείσαν. πρὸς δ' ἄνακτα τῆσδε γῆς  
 κομίζομέν νιν. ὃ δ' ἐσιδὼν ὅσον τάχος  
 ἐς χέρνιβάς τε καὶ σφαγεῖ' ἔπεμπέ σοι. 335  
 εὖχου δὲ τοιάδ' ὧ νεανί σοι ξένων  
 σφάγια παρῆναι· κἂν ἀναλίσκης ξένους  
 τοιούσδε, τὸν σὸν Ἑλλὰς ἀποτίσει φόνον  
 δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

ΧΟ. θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ 340  
 Ἑλληνος ἐκ γῆς πόντον ἦλθεν ἄξενον.

ΙΦ. εἶεν. σὺ μὲν κόμμιζε τοὺς ξένους μολῶν,  
 αὔθις, Ald. οὔτις and ἤρασσευ (for the mss. ἤρασσον). 329. mss.  
 εὐτόχει, Ρ λαβίων, L βαλὼν; there can be no doubt that λαβίων  
 is wrong. For the former word I have adopted Badham's  
 conjecture ἠϋστόχει. He remarks that ς is often mistaken  
 for τ in mss. (for the ἠϋ cf. Wecklein *Curae Epigraphicae*, p. 33).  
 331. mss. περιβάλλοντες, corrected by Reiske to the aor. mss.  
 ἐξεκλίψαμεν, Bothe ἐξεκόψαμεν, Herm. ἐξελέψαμεν, Köchly  
 ἐξεκλίψαμεν | πίπλοισι (for πέτροισι). 333. P<sup>1</sup> καθείσα. 335.  
 mss. τε χέρνιβας τε καὶ σφάγι' ἔπεμπέ σοι. Ald. ὡς χ.τ.κ.  
 σφάγι' ἐξέπεπε, Valckenaer εἰς χ., Hartung ἐπὶ χ.τ.κ. σφαγάς,  
 Musgrave σφαγεῖ'. In itself σφαγάς would seem preferable,  
 but would not explain the mss. σφάγι'. Köchly adopts both  
 of Hartung's corrections. 339. Nauck regards this verse as  
 an interpolation. Köchly proposes διδοῦσα for τίνουσα. 341.  
 mss. Ἑλληνος. Though Ἑλλην is four times found as a femi-  
 nine in tragedy, Elmsley, in his craving for grammatical  
 regularity, alters them all—here he proposes Ἑλληνίδος γῆς.

τὰ δ' ἐνθάδ' ἡμεῖς οὐκ ἀφροντιστήσομεν.  
 ὦ καρδία τάλαινα, πρὶν μὲν εἰς ξένους  
 γαληνὸς ἦσθα καὶ φιλοικτίρμων αἶε, 345  
 εἰς θοῦμόφυλον ἀναμετρομένη δάκρυ,  
 Ἑλλήνας ἄνδρας ἡνίκ' εἰς χέρας λάβοις.  
 νῦν δ' ἐξ ὀνείρων οἴσιν ἡγριώμεθα 348  
 δύσνον με λήψεσθ', οὔτινές ποθ' ἦκετε. 350  
 καὶ τοῦτ' ἄρ' ἦν ἀληθές, ἦσθόμην, φίλαι·  
 οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχέστεροις  
 αὐτοῖς κακῶς πράξασιν οὐ φρονοῦσιν εὔ.

343. mss. οἷα φροντιούμεθα. In the first place, the middle future of this verb is found nowhere else; hence Badham wrote φροντιοῦμεν οἷα χρή. Then οἷα for οἷα ἔσται is extremely harsh; hence Reiske proposed ὅσια φροντιούμεθα. I have accepted Madvig's conjecture οὐκ ἀφροντιστήσομεν—not because I feel any confidence that that is what Euripides wrote, but because I cannot help thinking that οἷα φροντιοῦμεν was a commentator's explanation of some expression that was equivalent to (οἷα) φροντιοῦμεν, the change to the middle being a subsequent metrical correction. 346. Badham has effectively defended the crasis θοῦμόφυλον. The mss. have τὸ ὀμόφυλον, Ald. τ' οὐμόφυλον. Monk unhesitatingly rejected this and the following lines. 349. In the mss. this line runs δοκοῦσ' (a corrector of L δοκοῦσαν) ὀρέστην μηκέθ' ἥλιον βλέπειν. I have followed Nauck in rejecting this line, not because of the slight irregularity of the δοκοῦσα (after ἡγριώμεθα), but because the μηκέτι (for οὐκέτι) does not fit in here, and gives the words the look of an adaptation from some other line. 351. mss. ἡχθόμην, corrected by L. Dindorf to ἦσθόμην. 353. mss. αὐτοὶ κακῶς πράξαντες οὐ φρονοῦσιν εὔ. Seidler καλῶς: those editors who adopt this reading make αὐτ. καλ. πράξ. mean “if they

ἀλλ' εἴθε πνεῦμα Διόθεν ἦλθε πώποτε,  
 ἡ πορθμῖς, ἥτις διὰ πέτρας Συμπληγάδας 355  
 Ἑλένην ἀπήγαγ' ἐνθάδ', ἡ μ' ἀπώλεσε,  
 Μενέλεών θ', ἔν' αὐτοὺς ἀντετιμωρησάμην,  
 τὴν ἐνθάδ' Αὔλιν ἀντιθεῖσα τῆς ἐκεῖ,  
 οὐ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι  
 ἔσφαζον, ἱερεὺς δ' ἦν ὁ γεννήσας πατήρ. 360  
 οἴμοι· κακῶν γὰρ τῶν τότε οὐκ ἀμνημονῶ,  
 ὅσας γενείου χεῖρας ἐξηκόντισα  
 γονάτων τε τοῦ τεκόντος ἐξαρτωμένη,  
 λέγουσα τοιάδ'· ὦ πάτερ, νυμφεύομαι  
 νυμφεύματ' αἰσχυρὰ πρὸς σέθεν· μήτηρ δ' ἐμὲ 365  
 σέθεν κατακτείνοντος Ἀργεῖαί τε νῦν

have themselves been happy once," but, as Hartung pointed out, the word for *once* is indispensable; hence Dindorf conjectured *πάλαι καλῶς*, Rauchenstein *αὐτοὶ ποτ' εὖ πράξαντες*, Wecklein retains *κακῶς* and reads *τοῖσι δυστυχεστέροις* in v. 352. But this, though suiting the present situation, can hardly be called a general maxim. It is too special. I have adopted Kirchhoff's conjecture *αὐτοῖς κακῶς πράξασιν*, because the following verses show that Iphigeneia is considering the case of men plunged into sudden misfortune. 354 and 355. I have here also adopted Kirchhoff's conjecture *ἀλλ' εἴθε* and *ἡ πορθμῖς* for the mss. *ἀλλ' οὐτε*, and *οὐ πορθμῖς*. Cf. v. 439 ff., where the chorus refer to their mistress's *εὐχαί*. 356. mss. *ἀπήγαγ'*, Badham *κατήγαγ'* (? *ἀν ἡγαγ'*). 357. mss. *μενέλαον*, corrected by Barnes to *Μενέλεων*. 359. mss., *οἱ μ'*, corrected by Pierson to *οὐ μ'*. 361. mss. *τῶν τοῦδ'*, corrected in Ald. to *τῶν τότε*. 365 and 366. mss. *δ' ἐμή* and *Ἀργεῖαί τε νῦν*. Kirch. leaves *δ' ἐμή* and conjectures *με* for *νῦν* in v. 366. It seems simpler to adopt Reiske's *ἐμέ* for *ἐμή* along with

ὕμνοῦσιν ὕμεναίοισιν, αὐλεῖται δὲ πᾶν  
 μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.  
 Ἄιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως,  
 ὃν μοι προτείνας πόσιν, ἐν ἁρμάτων μ' ὄχοις 370  
 εἰς αἵματηρὸν γάμον ἐπόρθμευσας δόλφ.  
 ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων  
 ἔχουσ', ἀδελφόν τ' οὐκ ἀνειλόμην χεροῖν,  
 ὃς νῦν ὄλωλεν, οὐ κασιγνήτη στόμα  
 συνῆψ' ὑπ' αἰδοῦς, ὡς ἰοῦς' εἰς Πηλέως 375  
 μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα  
 εἰσαῦθις, ὡς ἦξουσ' ἐς Ἄργος αὖ πάλιν.  
 ὦ τλήμων, εἰ τέθνηκας, ἐξ οἴων καλῶν  
 ἔρρεις, Ὅρέστα, καὶ πατρὸς ζηλωμάτων.  
 τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα, 380  
 ἦτις βροτῶν μὲν ἦν τις ἄψηται φόνου  
 βωμῶν ἀπείργει, μυσαρὸν ὡς ἡγουμένη, 383

Heath's and Tyrwhitt's νῦν for νιν in v. 366. 370. mss. προσεῖπας, Badham προτείνας. Bernays and Bothe (followed by Dindorf) προσείσας. Badham ἁρμάτων μ' for the mss. ἁρμάτων. Ald. ἁρμάτων δ' (keeping προσεῖπας). 373. mss. ἀδελφόν τοῦτον εἰλόμην. Tyrwhitt οὐτ' ἀνειλόμην, Herm. τ' οὐκ ἀνειλόμην, Köchly οὐκ ἀνειλόμην, but this last does not explain the τοῦτον. 374. mss. κασιγνήτη, a corrector of L κασιγνήτῳ, cf. v. 1473. Tyrwhitt κασιγνήτη. 375. Elmsley, followed by Monk, ἰοῦσα Πηλέως. 377. mss. εἰσαῦτις. 378. mss. κακῶν, Reiske καλῶν. Weil remarks that the text must have been altered by some commentator who thought that κακῶν best suited Orestes's misfortunes, forgetting that Iphigeneia knew nothing about them. 380. Barnes, Monk, Badham, and Nauck, mark a lacuna before this verse. Anyhow, as Weil says, we must

αὐτὴ δὲ θυσίαις ἤδεται βροτοκτόνοις.  
 οὐκ ἔσθ' ὅπως ἔτικτεν ἡ Διὸς δάμαρ 385  
 Λητῶ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν  
 τὰ Ταντάλου τε θεοῖσιν ἐστιάματα  
 ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾶ,  
 τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,  
 εἰς τὴν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ· 390  
 οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

suppose Iphigeneia to have paused here. 382. mss. ἡ καὶ  
 λοχείας ἢ νεκροῦ θίγη χερσίν. This verse seems to have been  
 rightly rejected by Badham and Nauck as an interpolation.  
 The details and the χερσίν certainly appear unnecessary and  
 weaken the sentence. 384. mss. αὕτη, Portus αὐτή. 385. mss.  
 ἔτεκεν ἄν, Porson ἔτικτεν, Herm. ποτ' ἔτεκεν, Klotz ἔτεκεν ἄρ',  
 Badham well defends the imperfect, saying that as τίκτω = "I  
 am the parent of," so ἔτικτε = "she was the parent of," cf. v.  
 23. Köchly defends the mss. reading. Badham, however,  
 considers vv. 385-391 as spurious. Nauck rejects vv. 387 and  
 388, reading τοὺς ἐνθάδ' in v. 389. 386. Nauck ἀνομίαν for  
 ἀμαθίαν. 387. Herm. inserted the τε after Ταντάλου. 390.  
 mss. τὸν θεόν, a friend of Markland's τὴν θεόν. L τὸ φαῦλον, P  
 τὸν φαῦλον.



## ΣΤΑΣΙΜΟΝ Α.

- ΧΟ. κυᾶναι κυάναι σύνοδοι θαλάσσας, στρ. α΄.  
 ἔν' οἷστρος ὁ ποτώμενος Ἀργόθεν  
 ἄξενον ἐπ' οἶδμα διεπέρασεν Ἰοῦς 395  
 Ἀσιήτιδα γαῖαν  
 Εὐρώπας διαμείψας.  
 τίνες ποτ' ἄρα τὸν εὐνδρον δονακόχλοον  
 λιπόντες Εὐρώταν 400  
 ἣ ρεύματα σεμνὰ Δίρκας  
 ἔβασαν ἔβασαν ἄμικτον αἶαν, ἔνθα κούρα  
 δίᾳ τέγγει  
 βωμοὺς καὶ περικίονας 405

394. mss. ἦν, Herm. ἔν'. P and L<sup>1</sup> *πετόμενος*, but L<sup>2</sup> and all editors *ποτώμενος*. Perhaps we ought to retain *πετόμενος* and read *νότια* in v. 409? 395. mss. *εἴξινον*, L<sup>2</sup> *εἴξενον*, Monk *ἄξενον*. P *διεπέρασεν*: by a corrector in L *ποτε* is added. To fill the place taken by this *ποτε* (where two long syllables are wanted) some editors supply an acc. (Bergk, followed by Weil, *πόρτιν*, Wecklein *τὰν βοῦν*, Kirchhoff Ἰώ) regardless of the fact that neither *περάω* nor (with two very late exceptions) any of its compounds are used in the causative sense of *make to pass*. (Wecklein also suggests *διεπόρηνσε*, but does not write it.) Erfurdt, followed by Herm., Monk, Badham, and Köchly, supplies Ἰοῦς, a word which may have been mistaken for ΠΟΤΕ (ΙΟΥΤ). 397. Wecklein *διαμείψαι*, for the mss. *διαμείψας*. 398. L *ἄρα*, P (and so Seidler) *ἄρα*. L<sup>1</sup> *δονακόχλοον* (so Elmsley), L<sup>2</sup> and P *δονακόχλοα*. 403 and 404. mss. *κούρα διατέγγει*: the correction *κούρα δίᾳ* is Elmsley's. Monk

ναοὺς αἶμα βρότειον;

ἡ ῥοθίοις εἰλατίνας δικρότοισι κώπας      ἀντ. α΄.  
 ἔπεμψαν ἐπὶ πόντια κύματα  
 νάιον ὄχημα λινοπόροισι τ' αὔραις      410  
 φιλόπλουτον ἄμιλλαν  
 αὔξοντες μελάβροισιν;  
 φίλα γὰρ ἐγένετ' ἐλπὶς ἐν τε ποθήμασιν  
 ἅπληστος ἀνθρώποις,      415

reads Διὸς, Dind. κόυρα δία. 406. ναοὺς is Elmsley's correction: P ναοῦ, L να—a corrector of L ναῶν. 407. mss. ἐλατίνοις (a corrector of L εἰλατίνοις) and κώπαις: Kirchhoff suggested ἡ ῥ. εἰλατίνοις δικρότοις κώπας: Wecklein puts εἰλ. and κωπ. in the gen.: ῥόθιος is never used in tragedy as an adjective, cf. infra v. 1133. 409. mss. ἐπλευσαν, and so most editors. Dind. πόρευσαν; Köchly, following Rauchenstein, reads ἔπεμψαν. 410. mss. λινοπόροις, Erfurdt, followed by Herm. and Wecklein λινοπόροισιν: the τ', which is necessary to the sense, was added by Monk (followed by Nauck and Weil). Rauchenstein and Köchly λινοτόνοις ἐν αὔραις. 413 and 414. mss. φίλα γὰρ ἐλπὶς γένετ' ἐπὶ πήμασιν (here and in 412 L has the ν ephelcysticon and P omits it) βροτῶν: the last word, which would make the ἀνθρώποις in the next line tautological, has evidently been put in to fill up. Bergk proposed ἐπὶ γε πήμασιν. ποθήμασι for πήμασι is Wecklein's suggestion, though he reads γέγονεν ἐπὶ. None of these correspond in metre to vv. 398 and 399. This correspondence is, however, effected by Monk's transposition of ἐλπὶς and ἐγένετ', and the substitution, which I would suggest, of ἐν τε for ἐπὶ. I suppose the γένετ' of the mss. to have arisen from a misreading of ἐν τε (or possibly γ' ἐν τε?), and then to have caused the exclusion of the ἐγένετ'

ὄλβον βάρος οἱ φέρονται  
 πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες  
 κοινᾷ δόξῃ·  
 γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-  
 βον, τοῖς δ' εἰς μέσον ἦκει. 420

πῶς πέτρας τὰς συνδρομάδας, στρ. β.  
 πῶς Φινεΐδας αὐπνους  
 ἀκτὰς ἐπέρασαν  
 ἀλίμενον αἰγιαλὸν ἐπ' Ἀμφιτρίτας 425  
 ῥόθιον δραμόντες,  
 ὅπου πεντήκοντα κορᾶν  
 Νηρηΐδων ποσὶ χοροὶ  
 μέλπουσιν ἐγκυκλίους,  
 πλησιιστίοισι πνοαῖς 430

before ἐλπὶς. 417. The τε is added by a corrector of L, but omitted in P. 418. mss. κοιναὶ δόξαι, a corrector of L κεναί: Elmsley κεινᾷ δόξῃ, Bergk κοινᾷ δόξῃ. 421. The mss. put πετ. after συνδ.: the correction is Musgrave's. 422. Rauchenstein Φινεΐδαν. 425. mss. παράλιον, Seidler (followed by Dindorf, Nauck, Kirchhoff, and others) παρ' ἄλιον: but it is difficult to see what end could be gained by the repetition involved in παρ' ἄλ. αἰγ. coming after ἀκτὰς ἐπέρασαν. Wecklein ἀλίμενον. 426. mss. ῥοθίῃ, Bergk ῥοθίων, Wecklein ῥόθιον. 428. L (corrected) τῶν Νηρηΐδων, P Νηρηίδων. Herm. put in ποσὶ to complete the metre; so Weil and Köchly: Wecklein δπα. 429. mss. ἐγκυκλίους, a reading which favours ποσὶ in v. 428. Most editors follow Markland in reading ἐγκύκλιοι. 430. L has καὶ before πλησιιστίοισι, P omits it. This καὶ must have been put

συριζόντων κατὰ πρύμναν  
 εὐναίων πηδαλίων  
 αὔραισιν νοτίαις  
 ἢ πνεύμασι Ζεφύρου,  
 τὰν πολυόρنيθον ἐπ' αἶαν, 435  
 λευκὰν ἀκτάν, Ἀχιλλῆος  
 δρόμους καλλισταδίους,  
 ἄξεινον κατὰ πόντον;

εἴθ' εὐχαΐσιν δεσποσύνους 440  
 Λήδας Ἑλένα φίλα παῖς  
 ἐλθοῦσα τύχοι τὰν  
 Τρῳάδα λιποῦσα πόλιν, ἵν' ἀμφὶ χαίτα  
 δρόσον αἱματηρὰν  
 εἰλιχθεῖσα λαιμοτόμῳ  
 δεσποίνας χερὶ θάνῃ 445  
 ποινὰς δοῦσ' ἀντιπάλους.

in after the ποσὶ dropped out. 432. For εὐναίων, which is difficult, Herwerden suggests εὐπαγῶν, Bergk εὔδιον. 433. P αὔραις, L (corrected) and Ald. αὔραις ἐν, which Herm., Köchly, and Wecklein adopt. Most editors, with Kirchhoff, read αὔραισιν. 435. mss. πολυόρνιθον. 436. mss. ἀχιλλῆος. 438. P ἄξεινον, L . . . ξεινον, a corrector, εὔξεινον. 439. mss. δεσποσύνας. δεσποσύνους is Markland's correction. 442. mss. χαίτα (Wil.-Möll.). 444. For the mss. εἰλιχθεῖσα (a corrector of L ἐλιχθεῖσα) which Kirchhoff calls a *vox corrupta*, Köchly proposes ἀγνισθεῖσα, Bergk χερνιφθεῖσα. 445. mss. θάνῃ, Seidler (followed by Herm., Nauck, Dind., Weil, and Wecklein), θάνοι—unnecessarily. 447. mss. ἡδιστ' ἂν τήνδ'. Herm. ἡδιστ'

ἡδιστ' ἂν δ' ἀγγελίαν  
 δεξαίμεθ', Ἑλλάδος ἐκ γᾶς  
 πλωτήρων εἴ τις ἔβα,  
 δουλείας ἐμέθεν 450  
 δειλαίας παυσίπονος·  
 τὰν γὰρ ὀνείροις ἀποβαίη  
 δόμοις πόλει τε πατρώῃ  
 τερπνῶν ὕμνων ἀπόλαύ-  
 ειν κοινὰν χάριν ὄλβω. 455

ἀλλ' οἷδε χέρας δεσμοῖς δίδυμοι  
 συνερεισθέντες χωροῦσι, νέον  
 πρόσφαγμα θεᾶς· σιγᾶτε, φίλαι.  
 τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ  
 ναοῖσι πέλας τάδε βαίνει· 460  
 οὐδ' ἀγγελίας ψευδεῖς ἔλακεν

ἂν δ'. Weil suggests ἡδιστα δ' ἂν τόδ' ἔπος, which corresponds to v. 430: Dind. ἄδιστ'. 448. mss. δεξαίμεθ'; so Herm. and Kirchhoff, everybody else follows the Ald. in reading δεξαίμεσθ'. 452. mss. (καὶ) γὰρ ὀνείρασι συμβαίην, which is neither rhythm nor sense: the καὶ is an addition of a corrector of L. Kirchhoff suggests [εἰ] γὰρ ὀνείροισι συνείην. Herm. καὶ γὰρ ὀνείροις ἐπιβαίην. Köchly εἰ γὰρ ὀνείροις ἴσον εἴη. Wecklein εἰ γὰρ ὀνείροις ἴσα κραίνοι. The reading in the text is Weil's, who holds συμβαίη to have been a gloss on ἀποβαίη. 454. Herm. ὕπνων. 455. P ἀπόλαυσιν, L ἀπολαυ... corrected to ἀπολαύειν. P and L ὄλβα: a corrector of L ὄλβω: Köchly ὄλβου. Vv. 456-466 are given to Iphigeneia in the mss. Seidler, followed by all modern editors, gave them to the Chorus. 456. mss. διδύμοις: Markland (followed universally) δίδυμοι. 458. Tou-

βουφορβὸς ἀνὴρ.

ὦ πότνι', εἴ σοι τάδ' ἀρεσκόντως

πόλις ἦδε τελεῖ, δέξαι θυσίας,

ἄς ὁ παρ' ἡμῶν

465

νόμος οὐχ ὅσας ἀναφαίνει.

pius θεᾶ for θεᾶς. 466. The mss., followed by many editors, have Ἑλλησι διδοῦς before ἀναφαίνει. These words make no sense, and it seems best to follow Bergk, Weil, Köchly, and Wecklein in erasing them. Ἑλλησι (as they say) may well have been a gloss on ἡμῶν, and when it got into the text, some thoughtless person put in διδοῦς to fill up the metre. Kirchhoff suggests Ἑλ. δοθεὶς ἀποφαίνει.

## ΕΠΕΙΣΟΔΙΟΝ Β.

ΙΦ. εἶεν·

τὰ τῆς θεοῦ μὲν πρῶτον ὥς καλῶς ἔχη  
φροντιστέον μοι μέθετε τῶν ξένων χέρας,  
ὥς ὄντες ἱεροὶ μηκέτ' ὥσι δέσμιοι.

ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε 470

ἂ χροῇ 'πὶ τοῖς παροῦσι καὶ νομίζεται.  
φεῦ·

τίς ἄρα μήτηρ ἢ τεκοῦσ' ὑμᾶς ποτε

πατήρ τ'; ἀδελφή τ', εἰ γεγῶσα τυγχάνει,  
οἷων στερεῖσα διπτύχων νεανιῶν

ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτῳ 475

τοιαῖδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν

εἰς ἀφανὲς ἔρπει, κοῦδὲν οἶδ' οὐδεὶς τέλος.

πόθεν ποθ' ἦκετ', ὦ ταλαίπωροι ξένοι; 479

ὥς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα, 480

468. P φροτιστέον. 470. mss. ναοῦς, Valckenaer ναοῦ. 474. mss. στερηθεῖσα, Scaliger στερεῖσα. 475. P οἶδ' ὅτι, L οἶδ' ὅτῳ: the latter is far more pointed. 477. mss. κακόν. This word makes no sense, and is either a corruption or an interpolation. On the latter assumption Weil conjectures τέλος, which I have adopted. Kirchhoff proposed βροτῶν, Wecklein σαφῶς (tautological), Köchly ὅποι. V. 478 in the mss., and in all editions, runs ἡ γὰρ τύχη παρήγαγ' εἰς τὸ δυσμαθές. This is only saying over again what has just been said twice before in vv. 476 and 477. Hence I have left this verse out in the belief that it is a "parallel passage" which has found its way from the margin into the text. According to Wecklein, F. W. Schmidt and Hirzel are of the same opinion. 481. mss. ἐσεσθ' ἀέι :

- μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθε δὴ κάτω.  
 OP. τί ταῦτ' ὀδύρει, κάπῃ τοῖς μέλλουσι νῶ  
 κακοῖσι λυπεῖς, ἥτις εἴ ποτ', ὦ γύναι;  
 οὔτοι νομίζω σοφόν, ὃς ἂν μέλλων θανεῖν  
 ? οἴκτῳ τὸ δεῖμα τοῦλέθρου νικᾶν θέλῃ, 485  
 σωτηρίας ἀνελπισ· ὥς δὲ ἐξ ἐνὸς 487  
 κακῶ συνάπτει, μωρίαν τ' ὀφλισκάνει  
 θνήσκει θ' ὁμοίως· τὴν τύχην δ' εἶναι χρεών·  
 ἡμᾶς δὲ μὴ θρῆναι σύ· τὰς γὰρ ἐνθάδε 490  
 θυσίας ἐπιστάμεσθα καὶ γιγνώσκομεν.  
 IΦ. πότερος ἄρ' ὑμῶν ἐνθάδ' ὠνομασμένος  
 Πυλάδης κέκληται; τόδε μαθεῖν πρῶτον θέλω.  
 ΠΥ. ὃδ', εἴ τι δὴ σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.  
 IΦ. ποίας πολίτης πατρίδος Ἕλληνας γεγώς; 495  
 ΠΥ. τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι;

Dobree ἔσεσθε δὴ. Elmsley ἔσεσθ' ἐκεῖ. As Weil points out ΔΗ and ΑΕΙ are not unlike each other. Nauck reads *μακρὰν δ' ἀπ' οἴκων χθονὸς ἔσεσθ' αἰὲς κάτω*. 482 and 483. mss. *νῶν* : Porson *νῶ*. Cobet *νῶν* | *λυπεῖ κακοῖσιν* : Bergk *νῶν* | *κακοῖς ἀλύεις*. 484. Seidler (who retains v. 486 with Hermann's οὐδ' for οὐχ) reads *κτανεῖν* for *θανεῖν*, though the latter is confirmed by a quotation in Stobaeus (Anth. viii. 6). This modification, besides, as Weil says, putting very unpleasant language into Orestes' mouth, does not suit vv. 487-489, nor does v. 486 which is evidently, as Markland saw, an interpolation. It runs thus in the mss. οὐχ ὅστις "Αἰδὼν ἐγγὺς ὄντ' οὐκίτίζεται—a "parallel passage." 487. mss. *ἂν ἐλπίς* corrected by Brodæus. For *ἐξ ἐνὸς* Wecklein conjectures *ἀνθ' ἐνός*. 493. Elmsley conjectured *λέλεκται* for *κέκληται*, referring to v. 1047. 494. I have followed Blomfield and Monk in giving vv. 494 and 496 to Pylades. P



- ΙΦ. πότερον ἀδελφῶ μητρός ἔστον ἐκ μιᾶς;  
 ΟΡ. φιλότῃ γ'. ἐσμέν δ' οὐ κασιγνήτω γένει.  
 ΙΦ. σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ;  
 ΟΡ. τὸ μὲν δίκαιον δυστυχεῖς κεκλήμεθ' ἄν. 500  
 ΙΦ. οὐ τοῦτ' ἐρωτῶ τοῦτο μὲν δὸς τῇ τύχῃ.  
 ΟΡ. ἀνώνυμοι θανόντες οὐ γελώμεθ' ἄν.  
 ΙΦ. τί δὲ φθονεῖς τοῦτ'; ἢ φρονεῖς οὕτω μέγα;  
 ΟΡ. τὸ σῶμα θύσεις τοῦμόν, οὐχὶ τοῦνομα.  
 ΙΦ. οὐδ' ἂν πόλιν φράσειας ἥτις ἐστί σοι; 505  
 ΟΡ. ζητεῖς γὰρ οὐδὲν κέρδος, ὥς θανουμένῃ.  
 ΙΦ. χάριν δὲ δοῦναι τήνδε κωλύει τί σε;  
 ΟΡ. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.  
 ΙΦ. πρὸς θεῶν ἀληθῶς, ὦ ξέν', εἴ κείθεν γεγώς;  
 ΟΡ. ἐκ τῶν Μυκηνῶν γ', αἶ ποτ' ἦσαν ὄλβιαι. 510

δδ' ἐστι, L<sup>2</sup> δδ' εἴτι: the latter is clearly right. 498. mss. φιλότῃ γ'. ἐσμέν δ' οὐ κασιγνήτω, γύναι. Nauck φιλότῃ γ' ἐσμέν, οὐ κασιγνήτω γένει. Nauck first wrote φύσει, but afterwards adopted Köchly's γένει. The γύναι is evidently due to v. 496. I have, however, kept the δ' of the mss. and write φιλότῃ γ'. ἐσμέν δ' οὐ κασιγνήτω γένει. 500. P and L καλοίμεθ' ἄν. One Paris ms., however, has κεκλήμεθ' ἄν, which Herm. corrected to κεκλήμεθ' ἄν. As this form is very unlikely to have been put in place of καλοίμεθα, I have adopted it. (For the form, see Curtius' "Greek Verb" Eng. trans. p. 423.) 503. L φθονεῖς τοῦτ', P φρονεῖς τοῦτ': for the latter, which was the reading of all editions, Tyrwhitt conjectured φθονεῖς, which was afterwards found in L (cf. Ion. 1025). Herm. ἦ for the mss. ἢ; So Monk. The correction seems to me preferable. ἦ="are you really" &c.: ἢ="or is it that" &c. 510. Monk (followed by Badham, Weil, and Wecklein) put in the

- ΙΦ. φυγὰς δ' ἀπῆρας πατρίδος, ἣ ποῖα τύχη ;  
 ΟΡ. φεύγω τρόπον γε δὴ τιν' οὐχ ἐκὼν ἐκὼν. 512  
 ΙΦ. καὶ μὴν ποθινός γ' ἦλθες ἐξ Ἀργούς μολών. 515  
 ΟΡ. οὐκουν ἐμαντῷ γ'· εἰ δὲ σοί, σὺ τοῦδ' ἔρα. 516  
 ΙΦ. ἄρ' ἄν τί μοι φράσεας ὦν ἐγὼ θέλω ; 513  
 ΟΡ. ὡς γ' ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας. 514  
 ΙΦ. Τροίαν ἴσως οἶσθ', ἥς ἀπανταχοῦ λόγος. 517  
 ΟΡ. ὡς μήποτ' ὠφελόν γε μηδ' ἰδὼν ὄναρ.  
 ΙΦ. φασὶν νιν οὐκέτ' οἶσαν οἷχεσθαι δορί.  
 ΟΡ. ἔστιν γὰρ οὕτως οὐδ' ἄκραντ' ἠκούσατε. 520  
 ΙΦ. Ἑλένη δ' ἀφίκεται λέκτρα Μενέλεω πάλιν ;  
 ΟΡ. ἦκει, κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινι.  
 ΙΦ. καὶ ποῦ ὅστι ; κάμοι γὰρ τι προυφείλει κακόν.  
 ΟΡ. Σπάρτῃ ξυνοικεῖ τῷ πάρος ξυνευνέτῃ.  
 ΙΦ. ὦ μῖσος εἰς Ἑλληνας, οὐκ ἐμοὶ μόνη. 525  
 ΟΡ. ἀπέλαυσα καὶ γὰρ δὴ τι τῶν κείνης γάμων.  
 ΙΦ. νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται ;

γ' after Μυκηνῶν. 511. Scaliger put in the δ' after φυγὰς. Vv. 515 and 516 were brought next to v. 512 by Kirchhoff. 516. mss. σὺ τοῦτ' ἔρα : Reiske and Barnes σὺ τοῦδ' ἔρα, Seidler and Bothe σὺ τοῦθ' ἔρα. 514. Hermann put in the γ' after the ὡς. Wecklein reads *θήσομαι* for τῆς ἐμῆς. Badham (leaving the line, as it is in the mss., without the γ') puts a mark of interrogation at the end of it. 518. Scaliger conjectured *ιδεῖν* for the mss. *ιδὼν*. 521. Weil, finding that P and L (our two mss. for this play) both read δῶμα for the λέκτρα of the other mss. at Medea, v. 140, has put λέκτρα for δῶμα the mss. reading here. Anyhow, in the face of vv. 523 and 524 δῶμα cannot be taken literally. 527. P ὡς σκηρύσσεται. Vv. 527-530. Usener (Rhein. Mus. 23, p. 167) puts vv. 527 and 528 after

- OP. ὥς πάνθ' ἄπαξ με συλλαβοῦσ' ἀνιστορεῖς.  
 IPH. πρὶν γὰρ θανεῖν σε, τοῦτ' ἐπαυρέσθαι θέλω.  
 OP. ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾶς· λέξω δ' ἐγώ. 530  
 IPH. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν;  
 OP. ὄλωλεν, ὥς ἦν ἐν Μυκηναίοις λόγος.  
 IPH. ᾧ πότνι', ὥς εὔ. τί γὰρ ὁ Λαέρτου γόνος;  
 OP. οὐπω νενόσθηκ' οἶκον, ἔστι δ', ὥς λόγος.  
 IPH. ὄλοιτο, νόστου μήποτ' εἰς πάτραν τυχών. 535  
 OP. μηδὲν κατεύχου· πάντα τάκείνου νοσεῖ.  
 IPH. Θέτιδος δὲ τῆς Νηϋῆδος ἔστι παῖς ἔτι;  
 OP. οὐκ ἔστιν· ἄλλως λεκτρ' ἔγγμ' ἐν Αὐλίδι.

520 and rejects vv. 529 and 530. At first this appears to simplify the arrangement greatly, at the same time that it gets rid of an unpleasant line (v. 529). But Helen's return, the object as it was of the whole war, does not stand on the same footing as the return of the other Greeks, and so the question about it comes in well immediately after that about the fall of Troy. Also v. 531 would follow too abruptly after v. 526. 529. I have adopted Wecklein's τοῦτ' for the mss. τοῦδ'. 533. mss. ὥς ἔστι γάρ [ὁ?]. Musgrave most happily corrected it to ὥς εὔ. τί γὰρ ὁ. 532. Lenting proposed ὥς γ' for ὥς. There are, however, so many places in this dialogue where a γ' is a necessity that it seems best not to put it in here where we can do without it. 537. mss. Θέτιδος δ' ὁ τῆς Νηϋῆδος. Elmsley δέ for δ' ὁ, Monk Ἀχιλεὺς δ' ὁ referring to v. 663. But Eur. always has λλ in this name in dialogue, and there seems, as Wecklein says, a special propriety in making Iph. forbear to utter a name that touched her so nearly. Cf. below ὁ στρατηγός. In the mss. reading Θετ. is out of place, and the words would mean, "Is A. a boy still?" 538. Weil reads ἀλλοις for the mss. ἀλλως (P ἀλλως δέ): but this does not suit

- ΙΦ. δόλια γὰρ, ὡς ἴσασιν οἱ πεπονθότες. /  
 ΟΡ. τίς εἰ ποθ'; ὡς εὖ πυνθάνει τάφ' Ἑλλάδος. 540  
 ΙΦ. ἐκεῖθ' ἐν εἰμι· παῖς ἔτ' οὖσ' ἀπωλόμην.  
 ΟΡ. ὀρθῶς ποθεῖς ἄρ' εἰδέναι τάκεῖ, γύναι.  
 ΙΦ. τί δ' ὁ στρατηγός, ὃν λέγουσ' εὐδαιμονεῖν ;  
 ΟΡ. τίς; οὐ γὰρ ὃν γ' ἐγῶδα τῶν εὐδαιμόνων.  
 ΙΦ. Ἀτρέως ἐλέγετο δὴ τις Ἀγαμέμνων ἀναξ. 545  
 ΟΡ. οὐκ οἶδ'. ἀπελθε τοῦ λόγου τούτου, γύναι.  
 ΙΦ. μὴ πρὸς θεῶν, ἀλλ' εἰφ', ἔν' εὐφρανθῶ, ξένε.  
 ΟΡ. τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.  
 ΙΦ. τέθνηκε; ποῖα συμφορᾷ; τάλαιν' ἐγώ.  
 ΟΡ. τί δ' ἐστέναξας τοῦτο; μῶν προσῆκε σοι; 550  
 ΙΦ. τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.  
 ΟΡ. δεινῶς γὰρ ἐκ γυναικὸς οἴχεται σφαγεῖς.  
 ΙΦ. ὦ πανδάκρυτος ἢ κτανοῦσα χῶ θανών.  
 ΟΡ. παῦσαί νυν ἤδη μὴδ' ἐρωτήσης πέρα  
 ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ. 555  
 ΟΡ. οὐκ ἔστι· παῖς νιν ὃν ἔτεχ', οὗτος ὤλεσεν.  
 ΙΦ. ὦ συνταραχθεὶς οἶκος—ὡς τί δὴ θέλων ;

the γὰρ in the next line, though it seems to improve v. 538. Markland ἔγμ' ἐν, for the mss. ἔγμεν. 539. mss. ὡς φασιν, a corrector of L ὡς γέ φ., Nauck ὡς ἴσασιν, Wecklein suggests ὡς φάσκουσιν. 540. Wecklein τάμφ' for τάφ'. 541. Badham (followed by Nauck and Dind.) ἀπωχόμην, unnecessarily, for the mss. ἀπωλόμην. (Herm. παῖς δ'.) 544. In L over εὐδαιμόνων ἐστι is added as a scholion. 547. P εἰπ'. 552. L δεινῶς, P δεινός. Köchly, to avoid the ambiguity of γυναικός, proposes δάμαρτος, Heimsoeth ἰδίᾳς γάρ. 553. Wecklein ἦ for ὦ. P κτανών, L ανών corrected to θανών. 554. mss. ἐρωτήσεις, P ἐρωτήσης. 556. P πῶς for παῖς. Hartung αὐτός for οὗτος. 558.

- OP. πατὴρ θανόντος αἶμα τιμωρούμενος.  
 IΦ. φεῦ.  
 ὥς εὔ κακὸν δίκαιον εἰσεπράξατο.  
 OP. ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὢν. 560  
 IΦ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον ;  
 OP. λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.  
 IΦ. τί δέ ; σφαγείσης θυγατρὸς ἔστι τις λόγος ;  
 OP. οὐδεὶς γε, πλὴν θανοῦσαν οὐχ ὁρᾶν φάος.  
 IΦ. τάλαιν' ἐκείνη χῶ κτανὼν αὐτὴν πατήρ. 565  
 OP. κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.  
 IΦ. ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός ;  
 OP. ἔστ', ἄθλιός γε, κούδαμοῦ καὶ πανταχοῦ.  
 IΦ. ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα.  
 OP. οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι 570  
 πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.

mss. τήνδε τιμωρούμενος, Blomfield ἀντιτιμωρούμενος, Köchly σφ' ἀντιτιμωρούμενος, Elmsley (followed by Nauck and Dindorf) αἶμα τιμ., F. W. Schmidt πῆμα τιμ., Weil τῇδε τιμ., Hermann τῷδε τιμ., Wecklein (who keeps the mss. reading in his text) suggests πατὴρ δίκην δὴ τήνδε τιμ. Elmsley's reading sounds the most natural, Weil's comes nearest to the mss., Wecklein's leads up to the δίκαιον in the next line. 559. mss. φεῦ· ὥς εὐ κακόν. Elmsley (followed by Monk) φεῦ· ὥς εὐ κακὴν, Badham ὥς οὐ καλόν, Nauck ὥς φεῦ κακόν. Elmsley suggested ἐξεπράξατο for εἰσεπρ. as the latter is not used elsewhere by Euripides. 560. I would suggest οὐ τι for οὐ τὰ. εὐτυχεῖ seems stronger by itself, and the mention of the gods' agency is hardly in place here. 566. Elmsley, to mend the metre, proposes ἀχάριτον ὦλετο. 568. L ἔστ', P ἔστιν. 570 and 571. These two vv. are given by L to Iph. All editors follow Heath in giving them to Or. Ald.

πολὺς παραγμὸς ἐν τε τοῖς θείοις ἐν  
κὰν τοῖς βροτείοις· ἐν δὲ λυπεῖται μόνον,  
ὅτ' οὐκ ἄφρων ὦν μάντεων πεισθεὶς λόγοις  
ὄλωλεν ὡς ὄλωλε τοῖσιν εἰδόσιν. 575

ΧΟ. φεῦ φεῦ· τί δ' ἡμεῖς οἳ τ' ἐμοὶ γεννήτορες;  
ἄρ' εἰσὶν; ἄρ' οὐκ εἰσὶ; τίς φράσειεν ἄν;

ΙΦ. ἀκούσατ'· εἰς γὰρ δὴ τιν' ἤκομεν λόγον,  
ὕμιν τ' ὄνησιν, ὧ ξένοι, σπεύδουσ' ἅμα  
κάμοι. τὸ δ' εἴ μάλιστα τῇδε γίγνεται, 580  
εἰ πᾶσι ταῦτόν πρᾶγμ' ἀρεσκόντως ἔχει.

following P makes Iph. go on to v. 575 (possibly Iph. should go on to v. 571). Herm. οὐδ' (in v. 570) for the mss. and Ald. οὐθ'. Nauck suggests τυφλῶν for πτηνῶν in v. 571. 572. mss. θεοῖς, Barnes, after Scaliger, θείοις. 573. mss. ἐν δὲ λυπεῖται. Over λυτ. in L a late hand has written λείπεται, which Monk, Badham, Dindorf, and Paley adopt. Herm. ἐν δὲ λυπεῖσθαι with ὁ τ' (so Dindorf) in v. 574. (But, as Badham says, it is ἐνι, and not ἐν, which is used for ἐνεστι, and besides it is πάρεστι, and not ἐνεστι, that is wanted here.) Köchly λυπηρόν. Kirchhoff, Monk, and Dindorf all suppose some lines to have fallen out after v. 573. The lines seem hopeless as they are. I would suggest ἐν δὲ λυπεῖσθαι μένει. | ὁ δ' οὖν.

— 576. mss. ἡμεῖς οἳ τ' ἐμοὶ γεννήτορες, Nauck ἡμῶν, marking a lacuna before οἳ and omitting τ' ἐμοὶ, because it appears to have been added to L after the ms. was written. Wil.-Möll. says τ' ἐμοὶ was put in by the original scribe of L. Köchly ἡμῶν οἱ φίλοι. I have kept the mss. reading. 579. P σπουδῆς, L σπουδῆς with αἰ written above, Musgrave σπεύδουσ'. 580. mss. τὸδ', Markland τό δ'. mss. μάλιστα γ' οὕτω, Porson ὧδε, Nauck μάλιστα τοῦτο, Heimsoeth (followed by Weil) μάλιστα τῇδε, which I have adopted, believing οὕτω to have been a marginal

θέλοις ἄν, εἰ σῶσαιμί σ', ἀγγεῖλαί τί μοι  
 πρὸς Ἄργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,  
 δέλτον τ' ἐνεγκεῖν, ἣν τις οἰκτεῖρας ἐμὲ  
 ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν 585  
 φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο  
 θνήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης;  
 οὐδένα γὰρ εἶχον ὅστις Ἀργόθεν μολὼν  
 εἰς Ἄργος αὖθις τὰς ἐμὰς ἐπιστολὰς  
 πέμψειε σωθεῖς τῶν ἐμῶν φίλων τινί. 590  
 σὺ δ', εἰ γάρ, ὥς ἔοικας, οὔτε δυσγενὴς  
 καὶ τὰς Μυκήνας οἶσθα χοῦς κἀγὼ θέλω,  
 σώθητι καὶ σὺ, μισθὺν οὐκ αἰσχροὺν λαβὼν  
 κούφων ἕκατι γραμμάτων σωτηρίαν.  
 οὗτος δ', ἐπεὶ περ πόλις ἀναγκάζει τάδε, 595

interpretation of τῇδε. 582. mss. θέλεις, Portus θέλοις. 587.  
 mss. θνήσκειν γε, Markland σφε for γε. mss. ταῦτα, Pierson  
 τάδε. Herm. suggests ἡγούμενος as a possible alternative for  
 ἡγουμένης, taking δίκαια as a substantive (cf. above v. 559) and  
 suggesting τά for γε. Vv. 588-590. mss. ἀγγεῖλαι μολῶν :  
 Portus and Markland ἀγγεῖλαι, which alteration Seidler sup-  
 ported by putting in δ' (Elmsley, better, τ') after τὰς in v. 589.  
 Musgrave (followed by Badham, Nauck, and Dindorf) Ἀργόθεν  
 for ἀγγεῖλαι, Weil Ἀργεῖαν μολῶν | εἰς γαῖαν, Wecklein Ἀργεῖος  
 μολῶν. Monk regards the three lines as spurious. 590. L

ν:

τίνος, P τίνος, P<sup>2</sup> τίνι. 591. P δυσμενής, L δυσγενής. 592. mss.  
 χοῦς κἀγὼ θέλω, Badham γ' ὥς κἀγὼ θέλω, Kirchhoff γ' ὥστε μ'  
 ὠφελεῖν, Musgrave φίλω for θέλω, Köchly ἐγὼ for κἀγὼ. Perhaps  
 we might read χοῖς κἀγὼ μέλω. 593. Many unnecessary alterations  
 have been proposed for the καὶ σὺ (see Explanatory Notes). Weil  
 alters the whole passage (for the worse, I think). 598. Herm.

θεῶ γενέσθω θῦμα χωρισθεὶς σέθεν.

• ΟΡ. καλῶς ἔλεξας τᾶλλα πλὴν ἔν, ὦ ξένη·  
τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.  
ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς·  
οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν. 600

οὐκουν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμέ  
χάριν τίθεσθαι καὐτὸν ἐκδύναι κακῶν.

ἀλλ' ὡς γενέσθω· τῷδε μὲν δέλτον δίδου,  
πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν  
ἡμᾶς δ' ὁ χρήζων κτεινέτω. τὰ τῶν φίλων 605

αἰσχιστον ὅστις καταβαλὼν εἰς ξυμφοράς = εἰ' τὴν  
αὐτὸς σέσωται. τυγχάνει δ' ὁδ' ὦν φίλος,  
ὃν οὐδὲν ἦσσαν ἢ 'μέ φῶς ὀρᾶν θέλω.

ΙΦ. ὦ λῆμ' ἄριστον, ὡς ἀπ' εὐγενοῦς τινος  
ρίξης πέφυκας τοῖς φίλοις τ' ὀρθῶς φίλος. 610

τοιούτος εἶη τῶν ἐμῶν ὁμοσπόρων  
ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγώ, ξένοι,  
ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὀρώσά νιν.  
ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν

δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὴ δέ τις 615

(who says he follows the mss.) τόνδε μοι. Lucian (Am. c. 47),  
quoting vv. 598 and 599, has τόνδ' ἐμοί. As Badham says,  
τόνδ' ἐμοί stands on its own merits, not on the authority of the  
Lucian ms. 601. L ἐμέ, P ἐμέ with οἱ written over the second  
ε. 604. Lucian (ut sup.) has πέμψω. 607. L σέσωται, P  
σώσεται. Nauck (following Ald.) σέσωσται. Cf. Buttmann  
Ausfr. Gr. II<sup>2</sup>. 295. Herm. puts a colon after φίλος. 608.  
mss. ἢ 'με, Seidler and Porson (almost universally followed)  
ὥς  
ἢ 'μέ. 610. L ὀρθός, P ὀρθός. 615. Kirchhoff θανῇ. All



προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

OP. θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται;

IF. ἐγώ· θεῶς γὰρ τήνδε προστροπὴν ἔχω.

OP. ἄζηλά γ', ὦ νεᾶνι, κοῦκ εὐδαίμονα.

IF. ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον. 620

OP. αὐτῇ ξίφει θύουσα θῆλυς ἄρσενας;

IF. οὐκ· ἀλλὰ χαίτην ἀμφὶ σὴν χερνίσομαι.

OP. ὁ δὲ σφαγεὺς τίς; εἰ τὰδ' ἱστορεῖν με χρή.

IF. ἔσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.

OP. τάφος δὲ ποῖος δέξεται μ', ὅταν θάνω; 625

IF. πῦρ ἱερὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.

OP. φεῦ·

πῶς ἂν μ' ἀδελφῆς χεῖρ περιστείλειεν ἄν;

IF. μάταιον εὐχὴν, ὦ τάλας, ὅστις ποτ' εἰ,

ἠϋξω· μακρὰν γὰρ βαρβάρου ναίει χθονός.

οὐ μὴν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὦν, 630

ἀλλ' ὦν γε δυνατὸν οὐδ' ἐγὼ ἄλλείψω χάριν.

πολὺν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,

ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,

καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος

editors follow the mss. in reading *θανεῖ*. 616. Weil adopts Tournier's *προμηθία* for the *προθυμία* of the mss. 618. mss. *τῆςδε*, Bothe *τήνδε* (so almost all editors). 622. mss. *οὔκουν*,

the *οὖν* being erased in L. P <sup>ψ</sup> *χερνίσομαι*. 624. Monk *ἔσω* for *εἴσω*. 626. Diodorus xx. 14, in quoting vv. 625 and 626 has *χθονός* for *πέτρας*. 631. mss. *ἐγὼ λείψω*, Markland *ἐγὼ ἄλλείψω*. 633. Wecklein, after mentioning seven violent alterations of the mss. *κατασβέσω*, proposes *σὸν κατασπείσω δέμας* on the strength of Orestes v. 1239. 635. *εἰς πυρὰν βαλῶ* is Canter's

ξουθῆς μελίσσης εἰς πυρὰν βαλῶ σέθεν. 635

ἀλλ' εἶμι δέλτον τ' ἐκ θεᾶς ἀνακτόρων

οἶσω· τὸ μέντοι δυσμενὲς μὴ 'μοῦ λάβῃς.

φυλάσσειτ' αὐτούς, πρόσπολοι, δεσμῶν ἄτερ.

ἴσως ἄελπτα τῶν ἐμῶν φίλων τινὶ

πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ, 640

καὶ δέλτος αὐτῷ ζῶντας οὓς δοκεῖ θανεῖν

λέγουσ' ἀπίστους ἡδονὰς ἀπαγγελεῖ.

excellent emendation of the mss. εἰς πῦρ ἐμβαλῶν. As Weil suggests, the corruption most likely arose from the assimilation of the ν of πυρὰν to μ, and πυρὰμ βαλῶ became πῦρ ἐμβαλῶν. 636. mss. τε, to which ἐκ is added by a later hand in L. 637. L οἶσω, P εἶσω. L λαβῆς, P βαλῆς. Kirchh. suggests μὴ μου 'γκαλῆς. 640. Brubach gives ὦν for ὃν. 641. Wecklein suggests χή δέλτος. 642. Portus (followed by Weil) λέγουσ' ἀπίστους. Certainly the πιστάς is weak and ἀπίστους apposite.

## ΚΟΜΜΟΣ.

- ΧΟ. κατολοφυρόμαι σὲ τὸν χερνίβων στρ.  
 ῥανίσι βαρβάρων  
 μελόμενον αἵμακταῖς. 645
- ΟΡ. οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξέναι.
- ΧΟ. σὲ δὲ τύχας μακαίρας, ὦ νεανία, ἀντ.  
 σεβόμεθ', εἰς πάτραν  
 ὅτι πόδ' ἐπεμβάσει.
- ΠΥ. ἄξηλά τοι φίλοισι, θνησκόντων φίλων. 650
- ῬΜΙΧ. α'. ὦ σχέτλιοι πομπαί.
- ῬΜΙΧ. β'. φεῦ φεῦ, διόλλυσαι.
- ῬΜΙΧ. α'. αἰαί.

643. Weil suggests *κατολοφυρόμεθα* to make the strophical responson syllabically complete. 644. After *ῥανίσι* something corresponding to the *εἰς πάτραν* of v. 648 has fallen out. Of the many guesses Elmsley's *βαρβάρων* seems best in sense, as contrasting well with *εἰς πάτραν*. 646. Badham is right in calling Reiske's conjecture *οὖν* for *οὐ* "*infelicissima*." 647. mss. *μάκαρος* ὦ: Seidler, *metri gratia*, *τω* for ὦ. But, as Elmsley says, *τω* is out of place in the middle of the sentence. Kirchhoff *μακαίρας*, so Wecklein. Weil adopts Schoene's *μακάριος*, which suits the metre best. Kirchhoff's, however, gives the best sense. 649. mss. *πότ'*, Elmsley *πόδ'*. 650. mss. *τοῖς*, Elmsley *τάδε*, Herm. *τοι*. Vv. 651-653 have been very differently arranged in different editions. The mss. originally assigned 651 and 652 to Pylades, but a correction in L put ΧΟ. before 651. I think Hermann is right in giving 651 to one division of the Chorus, 652 to another, and apportioning the double *αἰαί* in like manner. Wecklein, omitting the second

‘ΗΜΙΧ. β'. αἰαῖ.

ΧΟ.      πότερος ὁ μέλεος μᾶλλον ὦν;  
           ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,      655  
           σὲ πάρος ἦ σ' ἀναστενάξω γόοις.

*αἰαῖ* and adopting Monk's *σὺ δέ* before *διόλλυσαι*, arranges the words as strophe (down to *φεῦ φεῦ*) and antistrophe (down to *αἰαῖ*). Anyhow *πότερος* begins an *Ἐπώδός*. Weil gives 651–656 to ΧΟ., and reads *φεῦ φεῦ δὴ δόλλυσαι* (see also on 654). The mss. *πότερος ὁ μέλλων* is hopeless. Musgrave and Herm. *πότερος ὁ μᾶλλον*; Köchly *πότερος ὁ μέλεος ὦν*; Wecklein eclectically *πότερος ὁ μέλεος μᾶλλον ὦν*; Weil *πότερος δὲ μᾶλλον*. 655. L *ἀμφίφλογα*, P<sup>2</sup> *ἀμφίβολα*. Ed. Brub. *ἀμφίλογα*. mss. *μέμνηε*, corrected in L to *μέμονε*.

## ΕΠΕΙΣΟΔΙΟΝ Γ.

- OP. Πυλάδῃ, πέπονθας ταῦτ' ὁπρὸς θεῶν ἐμοί ;  
 ΠΥ. οὐκ οἶδ'· ἐρωτᾷς οὐ λέγειν ἔχοντά με.  
 OP. τίς ἐστὶν ἡ νεάνις ; ὥς Ἑλληνικῶς 660  
 ἀνῆρεθ' ἡμᾶς τοὺς τ' ἐν Ἰλίῳ πόνους  
 νόστον τ' Ἀχαιῶν, τόν τ' ἐν οἰωνοῖς σοφὸν  
 Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον  
 Ἀγαμέμνον' ὥς ᾤκτειρ' ἀνθρώπα τέ με  
 γυναιῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος 665  
 ἐκεῖθεν—Ἀργεῖα τις· οὐ γὰρ ἂν ποτε  
 δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,  
 ὥς κοινὰ πράσσουσ', Ἄργος εἰ πράσσοι καλῶς.  
 ΠΥ. ἐφθῆς με μικρόν· ταῦτ' ἀδὲ φθάσας λέγεις,  
 πλὴν ἔν· τὰ γάρ τοι βασιλέων παθήματα 670  
 ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.  
 ἀτὰρ διῆλθον χᾶτερον λόγον τινά.

658. mss. ταῦτό, Elmsley ταῦτά, followed by most editors. Dindorf and Wecklein keep ταῦτό. 664. mss. ᾤκτειρεν ἀνθρώπα. Heath ᾤκτειρ' ἀνθρώπα. Markland, followed by Weil and Köchly, ᾤκτειρεν ἡρώπα. I prefer the former, because the compound seems better able to govern the two accusatives than the simple ἡρώπα. 666. Nauck (perhaps rightly) Ἀργεῖωτις for Ἀργεῖα τις. 668. mss. πράσσει, Herm. πράσσοι. 669. mss. ταῦτα, all editors ταῦτ' except Monk who proposes τᾶλλα. P φράσας. 670. Herm. τοι, for the mss. τῶν. 672. mss. διῆλθε, but, as Markland says, “*quis diēlthe?*” Herm., who takes the λόγον τινά as referring to ἐν in v. 670, and regards τὰ γάρ τοι . . .

- ΟΡ. τίν' ; εἰς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.  
 ΠΥ. αἰσχροὺς θανόντος σοῦ βλέπειν ἡμᾶς φάος,  
 κοινῇ πέπλευκα, δεῖ με καὶ κοινῇ θανεῖν. 675  
 καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι  
 Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,  
 δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοί,  
 προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος  
 ἢ κάφεδρεύσας ἐπὶ νοσοῦσι δώμασι 680  
 ῥάψαι μόρον σοι σῆς τυραννίδος χάριν,  
 ἔγκληρον ὥς δὴ σὴν κασιγνήτην γαμῶν.  
 ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,  
 κούκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεύσαι μέ σοι .

τις ἦν as parenthetical, makes Iphigeneia the subject of διήλθε. But the two following verses do not suit this at all. Markland proposes διελθε, Porson διήλθον : of these I have adopted the latter, because it agrees best with the μάθοις of the next line. 673. mss. μάθης, corrected in P to μάθοις (cf. on v. 281). 675. mss. τ' ἐπλευσα, Reiske γ' for τ' ; Elmsley prefers δ' to γ', but suggests δὲ πλεύσας (cf. Hipp. v. 22), Nauck τε πλεύσας, Weil πέπλευκα, which I have adopted, as it gives a very good sense, and comes near to the letters in the mss. Wecklein takes Elmsley's first suggestion δ' ἐπλευσα. 679. mss. προδοὺς σε σώξουσθ'. The elision of the αι seems inadmissible (cf. Lobeck ad Aj. v. 191). Erfurdt σωθελς, Elmsley prefers σωθελς τ', but proposes σεσῶσθαί σ' (followed by Köchly, Wecklein, and Weil), Badham (followed by Nauck) σωθελς δ', and later σωθελς alone. 680. mss. καὶ φονεύσας, Lobeck (Ad. Aj. v. 610) κάφεδρεύσας (so Wecklein and Weil), Bergk (followed by Köchly) φονεύσαι σ' and ῥάψας in v. 681. Kvičala regards v. 481 as spurious. 682. L and P ἐγκληρον, Flor. 1 (a copy of L) ἀκληρον which Hermann adopts. Dindorf, Nauck, and

καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας, 685  
 φίλον γεγῶτα καὶ φοβούμενον ψόγον.  
 OP. εὐφήμα φώνει· τὰμὰ δεὶ φέρειν κακά,  
 ἀπλᾶς δὲ λύπας ἐξόν, οὐκ οἶσω διπλᾶς.  
 ὁ γὰρ σὺ λυπρὸν κᾶπονείδιστον λέγεις,  
 ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ 690  
 κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,  
 πρᾶσσονθ' ἂ πρᾶσσω πρὸς θεῶν, λιπεῖν βίον.  
 σὺ δ' ὀλβιός τ' εἶ, καθαρὰ τ', οὐ νοσοῦντ' ἔχεις  
 μέλαθρ', ἐγὼ δὲ δυσσεβῇ καὶ δυστυχῇ.  
 σωθεῖς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου 695  
 κτησάμενος, ἦν ἔδωκά σοι δάμαρτ' ἔχειν,  
 ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος  
 πατρῶος οὐμὸς ἐξαλειφθεῖη ποτ' ἄν.

Bergk would reject the line. 687. mss. κακά, Porson (followed by Nauck and Wecklein) ἐμέ. I have retained κακά, because I think that by putting the stress which this involves on the ἐμέ, the contrast introduced by the δέ in v. 688 is obscured (see Explanatory Notes). 690. mss. ταῦτ', Markland τοῦτ', L. Dindorf ταῦτ'. 692. L λήσειν, L<sup>2</sup> λήγειν, P λύσειν, Is. Voss (followed by Paley) λύειν, Monk λείπειν, Badham λιπεῖν, which even the conservative Kirchhoff adopts in his text. 695. Markland and Musgrave παῖδας τ'. 696. mss. κτησάμενος, Wecklein, who holds that the τ' in v. 697, followed by οὐδέ, is a proof that a finite verb has gone before, proposes κτήσαι' ἄν (so too Paley). This is a violent change, and it seems better to suppose that οὐδέ after the τε stands for οὔτε (i.e. it would have been οὔτε if οὔτε instead of τε had preceded it) as at Oed. Col. 366 μηδέ follows τε. The anacoluthon may well have been chosen to avoid the too constant repetition of optatives with ἄν. 697. Reiske μένοι τ' ἄν, Markland οὐθ' ἄπας.

ἀλλ' ἔρπε καὶ ζῇ καὶ δόμους οἶκει πατρός.  
 ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς, 700  
 πρὸς δεξιᾶς σε τῆσδ' ἐπισκῆπτω τάδε  
 τύμβον τε χῶσον κἀπίθες μνημεῖά μοι,  
 καὶ δάκρυ' ἀδελφῇ καὶ κόμας δότῳ τάφῳ.  
 ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὺς  
 γυναικός, ἀμφὶ βωμὸν ἀγνισθεὶς φόνῳ. 705  
 καὶ μὴ προδῶς μου τὴν κασιγνήτην ποτέ,  
 ἔρημα κήδη καὶ δόμους ὀρῶν πατρός.  
 καὶ χαῖρ'· ἐμῶν γὰρ φίλτατον σ' ἡῦρον φίλων  
 ὦ συγκυναγέ καὶ συνεκτραφεὶς ἐμοί,  
 ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθῃ κακῶν. 710  
 ἡμᾶς δ' ὁ Φοῖβος μάντις ὦν ἐψεύσατο·  
 τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος  
 ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.  
 ὦ πάντ' ἐγὼ δοὺς τὰμὰ καὶ πεισθεὶς λόγοις,  
 μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι. 715  
 ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος  
 οὐκ ἂν προδοίην, ὦ τάλας, ἐπεὶ σ' ἐγὼ  
 θανόντα μᾶλλον ἢ βλέπονθ' ἔξω φίλον.  
 ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω

701. mss. σε, Hartung (followed by Köchly) σοι. 705. Monk reads φόνον (i.e., of Clytaemnestra). 707. Ald. προδός for ὀρῶν. 710. Ald. ὡς for ὦ. Markland suggests ἐνέγκας as sounding better here than ἐνεγκῶν. 713. mss. ἀπήλασεν, the correction is Heath's. 715. P κατακτὰς τὰς (Wil.-Möll holds vv. 714 and 715 to be spurious). 717 f. I hope no one will adopt Weil's cold-blooded ἐπεὶ οὐ σ' ἐγὼ βλέποντα μᾶλλον ἢ θανόνθ' ἔξω φίλον. 719. mss. γ' οὐ διέφθορέν (P διέφθειρέν)



μάντευμα, καίπερ ἔγγυς ἐστῶτος φόνου. 720

ἀλλ' ἔστιν ἔστιν ἢ λίαν δυσπραξία

λίαν διδούσα μεταβολᾶς, ὅταν τύχη.

OP. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεί μ' ἔπη·  
γυνὴ γὰρ ἦδε δωμάτων ἔξω περᾶ.

IF. ἀπέλθεθ' ὑμεῖς καὶ παρεντρεπίζετε 725

(τᾶνδον μολόντες τοῖς ἐφεστῶσι σφαγῇ.

δέλτου μὲν αἶδε πολύθυροι διαπτυχαί,

ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,

ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις τ' ἀνήρ

ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ. 730

μέ πω. Those who wrote this seem to have thought that Pylades was alluding to his own escape. So too Ald., which alters *ἔστηκας* in v. 720 to *ἔστηκα*, regardless of metre. One of the Paris copies of L had *σέ πω*. Nauck is probably right in reading *σ' οὐ* and *γέ πω*. The *γ'* which was introduced at the same place in the next line, may have caught the eye of the transcriber and been the source of the error. 720. mss. *καίτοι γ' ἔγγυς ἔστηκας φόνου*. Porson (on Med. 675) says that in Attic Greek *γε* never comes immediately after *τοι*. Hence Elmsley proposes *καίπερ ἔγγυς ἐστῶτος φόνου*, Monk *κεῖ τοῦδ' ἔγγυς ἔστηκας φόνου*, which Badham adopts. Hermann (who misquotes Elmsley badly) makes light of Porson's rule. Erfurdt proposed simply to write *καίπερ* instead of *καίτοι γ'*. 727. mss. and Ald. *πολύθρηνοι*. Fortunately, as Musgrave was the first to discover, Aristotle has preserved the true reading *πολύθυροι* when quoting this verse at Rhet. iii. 6. (If he had not we should have been obliged to torture some sense out of *πολύθρηνοι*.) 728. mss. *ξένοις*. Pierson corrected this to *ξένοι*. 729. mss. *αὐτός*, Valckenaer and others *αὐτός*. The *τ'* after *πόνους* was inserted by Köchly. 730. Wecklein suggests

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς  
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολάς  
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.

- OP. τί δῆτα βούλει; τίνος ἀμχανεῖς πέρι;  
ΙΦ. ὄρκον δότω μοι τάσδε πορθμεύσειν γραφάς. 735  
OP. ἢ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους; 737  
ΙΦ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.  
OP. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.  
ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγίλλειεν ἄν; 740  
OP. ἢ καὶ τύραννος ταῦτα συγχωρήσεται;  
ΙΦ. πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.  
OP. ὄμνυ· σὺ δ' ἔξαρχ' ὄρκον ὅστις εὖσεβής.  
ΙΦ. δώσω, λέγειν χρή, τήνδε τοῖσι σοῖς φίλοις.  
ΠΥ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε. 745

προβῆ for πέση. 731. Kirchhoff prefers χθόνα to χθονός; Köchly reads δόμον. 733. L ὁ τήνδε, P δταν δέ, corrected afterwards to ὁ τάνδε. V. 736 in the mss. is πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων. Badham, followed by most editors, rejects it, because it uselessly breaks the στιχομυθία. It is indeed worse than useless, as it seems to weaken the necessary emphasis on ὄρκον δότω. 737. Nauck suggests τῶνδε for τῷδε. 738. P δράσειν bis. 740. Wecklein objects to the polite δίκαιον, and would like ἀχρεῖον or even μάταιον. Madvig εἰκαῖον. 741. Kirchhoff proposes τυράννοισ. 742. The mss. put ναί before πείσω (written above the line in L). If it is kept at all it is of course *extra trimetros*. But it looks very much like an interpolation. P<sup>1</sup> εἰσθήσω. 744. mss. δώσω (which word Ald. gives to Pylades). Nauck δώσεις, Hartung δώσειν (which could not depend on λέγειν in this sense). It becomes unnecessary to change δώσω if, with Bothe, we read

- ΙΦ. κάγὼ σὲ σώσω κυανέας ἔξω πέτρας.  
 ΠΥ. τίν' οὖν ἐπόμνυς τοισίδ' ὄρκιον θεῶν;  
 ΙΦ. Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.  
 ΠΥ. ἐγὼ δ' ἀνάκτορ' οὐρανοῦ, σεμνὸν Δία.  
 ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοίης ἐμέ; 750  
 ΠΥ. ἄνοστος εἶην· τί δὲ σύ, μὴ σώσασά με;  
 ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἔχνος θείην ποδός.  
 ΠΥ. ἄκουε δὴ νυν ὃν παρήλθομεν λόγον.  
 ΙΦ. ἀλλ' οὐ τις ἔστ' ἄκαιρος, ἦν καλῶς ἔχρη.  
 ΠΥ. ἐξαίρετόν μοι δὺς τόδ', ἦν τι ναῦς πάθῃ, 755  
 χῆ δέλτος ἐν κλύδωνι χρημάτων μέτα  
 ἀφανῆς γένηται, σῶμα δ' ἐκώσω μόνον,  
 τὸν ὄρκον εἶναι τόνδε μηκέτ' ἔμπεδον.  
 ΙΦ. ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·  
 τάνόντα κάγγεγραμμέν' ἐν δέλτου πτυχαῖς 760  
 λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.

τοῖσι σοῖς for the τοῖς ἐμοῖς of the mss. 747. mss. τοῖσιν, corrected by Markland to τοῖσιδ'. 748. P<sup>1</sup> οἷσπερ (cf. on vv 281 and 673). 749. mss. ἀνακτά γ'. The γ' sounds as if Pylades were trying to outbid Iphigeneia. Hence I have adopted Nauck's suggestion ἀνάκτορ'. 753. mss. δὴ νῦν, Scaliger δὴ νυν. Herm. defends the mss. reading. 754. mss. ἀλλ' αὖτις ἔσται καινός which (with the change to αἰθῖς) Klotz defends. Markl. proposes κοινός, Pierson καιρός, Bothe and Hermann ἀλλ' οὖτις ἔστ' ἀκαιρος (cf. v. 327). Enger ἀλλ' εὐθὺς ἔστω κοινός. Kirchhoff (after δ, τι λόγον for δν λόγον in v. 753) κακῶς for καλῶς. 756. Groundless objections have been taken to χρημάτων. Markland's γραμμάτων is fanciful, Köchly's σελμάτων "wooden." 759. Monk and Bothe δράσον. Nauck suggests πολλοῖς for πολλῶν. 761. Elmsley ἀπαγγεῖλαι. 763. Editors are

ἐν ἀσφαλεῖ γάρ· ἣν μὲν ἐκώσσης γραφήν,  
 αὐτὴ φράσει σιγῶσα τάγγεγραμμένα·  
 ἣν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,  
 τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. 765

ΠΥ. καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.  
 σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν  
 πρὸς Ἄργος, ὃ τι τε χρὴ κλύοντά σου λέγειν.

ΙΦ. ἀγγελλ' Ὀρέστη, παιδὶ τὰγαμέμνονος·  
 ἣ ἔν Αὐλίδι σφαγεῖω' ἐπιστέλλει τάδε 770  
 ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι. ἢ

- ΟΡ. ποῦ δ' ἔστ' ἐκείνη; κατθανοῦσ' ἤκει πάλιν;

ΙΦ. ἥδ' ἣν ὀρᾷς σύ· μὴ λόγοις ἐκπλησέ με.  
 ἢ κόμισαί μ' ἐς Ἄργος, ᾧ σύναιμε, πρὶν θανεῖν,  
 ἐκ βαρβάρου γῆς καὶ μετástησον θεᾶς 775  
 σφαγίων, ἐφ' οἷσι ξινοφόνους τιμὰς ἔχω.

divided (in their texts) between αὐτη and αὐτή, though no one says a word about it. I conclude the mss. had αὐτη, but I prefer αὐτή. Dindorf (Poet. Sc. ed. v.) anyhow does not help us by writing αὐτη. Monk objects (needlessly) to τάγγεγραμμένα as tautological after γραφή, and proposes τάπεσταλμένα. 765. mss. ἐμοί, Heimsoeth εἶμα, Badham ὁμοῦ. I have retained the ἐμοί, as I think it was put by the poet as a variation for the natural τοὺς ἐμοὺς λόγους, which would have been too strong of the σ. 766. mss. τῶν θεῶν, Bothe (followed by Klotz) τῶν θ' ἐῶν (impossible), Haupt (generally followed by modern editors) τῶν τε σῶν. 767. mss. σήμαινε δ' ᾧ χρὴ, Markland οἷς for ᾧ, Elmsley σήμαιν' ὅτω or σήμαινε τῷ, Badham σήμαιν' ὅτω δῆ, Monk σήμαινε δ' ᾧ με. All these alterations of the mss. reading are for the worse. 773. Seidler, not improbably, λόγων, Markland (previously) λόγου δ'. 775. Toupius θεᾶς for

- ΟΡ. Πυλάδῃ, τί λέξω; ποῦ ποτ' ὄνθ' ἠὺρήμεθα;  
 ΙΦ. ἢ σοῖς ἀραῖα δώμασιν γενήσομαι,  
 Ὅρεσθ', ἵν' αὖθις ὄνομα δις κλύων μάθῃς.  
 ΠΥ. ὦ θεοί. ΙΦ. τί τοὺς θεοὺς ἀνακαλείς ἐν τοῖς ἐμοῖς;  
 ΠΥ. οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε. 781  
 ΙΦ. τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξεται.  
 λέγ' οὐνεκ' ἔλαφον ἀντιδοῦσά μου θεὸ  
 Ἄρτεμις ἔσωσέ μ', ἣν ἔθισ' ἐμὸς πατήρ  
 δοκῶν ἐς ἡμᾶς ὄξυ φάσγανον βαλεῖν, 785  
 εἰς τήνδε δ' ᾤκισ' αἶαν. αἶδ' ἐπιστολαί,  
 τάδ' ἐστὶ τὰν δέλτοισιν ἐγγεγραμμένα.  
 ΙΙΥ. ὦ ῥαδίους ὄρκουσι περιβαλοῦσά με,

θεᾶς. 776. P ξενοκτόνους. 778-782. "PC [i.e. L] Iphigeniae tribuunt 778, Pyladi 779 et 780 ὦ θεοί, reliquum versum Iphigeniae, 781, 2 Pyladi, c [i.e. a late corrector of L] ΠΥΛ ante 779 erasit, ante 780 posuit." Wilamowitz-Möllendorf An. Eur. p. 31. Hermann has no hesitation in giving ὦ θεοί and v. 781 to Orestes, but Monk well remarks that the apology and the request to Iph. to proceed suit Pylades best. 779. mss. αὖτις. V. 782 presents great difficulty. Hermann not only alters but transposes it, putting it after v. 811 (Wecklein after 809). ἐρωτῶσ' is said to be the reading of P<sup>1</sup>. The only argument for the transposition is the gain in symmetry at both places. Nearly all editors give it to Iphigenia. The least violent alteration is Weil's ἀφίξεται (for the mss. ἀφίξομαι), which I have adopted (see Explanatory Notes). Badham suggests ἐπων τῶνδ' for ἐρωτῶν σ'. 786. mss. ᾤκησ', corrected in P by a later hand to ᾤκισ'. 787. mss. τάδ' and ἐν δέλτοις: Plutarch, quoting the line (Mor. p. 182 e) ταῦτα and τὰν δέλτοις. The latter is clearly right: Paley adopts the ταῦτα as well. 789. Markland reads ὁμόσας, putting a colon

κάλλιστα δ' ὁμόσας, οὐ πολὺν σχήσω χρόνον,  
τὸν δ' ὄρκον ὃν κατώμοσ' ἐμπεδώσομεν. 790

ἰδοῦ, φέρω σοι δέλτον ἀποδίδωμί τε,  
Ὁρέστα, τῇσδε σῆς κασιγνήτης πάρα.

OP. δέχομαι· παρεῖς δὲ γραμμάτων διαπτυχάς,  
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἰρήσομαι.  
ὦ φιλότατη μοι σύγγον', ἐκπεπληγμένος 795  
ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι  
εἰς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.

XO. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον  
χραίνεις ἀθίκοις περιβαλὼν πέπλοις χέρα.

OP. ὦ συγκασιγνήτη τε καὶ ταῦτοῦ πατρὸς 800  
Ἀγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,  
ἔχουσ' ἀδελφόν, οὐ δοκοῦσ' ἔξειν ποτέ.

IΦ. ἐγώ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσει λέγων;  
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.

OP. οὐκ ἔστ' ἐκεῖ σός, ὦ τάλαινα, σύγγονος. 805

IΦ. ἀλλ' ἦ Λάκαινα Τυνδαρίς σ' ἐγείνατο;

OP. Πέλοπός γε παιδὶ παιδός, οὐ κ' ἐπέφυκ' ἐγώ.

at the end of v. 788. *sas* is written over *σας* in L (Kirchhoff).  
796. mss. *ὅμως ἀπιστῶ*, Markland, excellently, *ὅμως σ' ἀπίστῳ*.  
Monk rejects vv. 795-797, and while praising Markland's  
emendation says, it is "*medicina facta mortuo*." 798. Monk  
(who gives these two lines to Iph.) writes *ξέν'*. 804. Many  
needless alterations have been made of *αὐτοῦ μεστὸν* (see Ex-  
planatory Notes). Monk *τ'* for *δ'*. 806. Monk *ἀλλ' ἦ*, for the  
mss. *ἀλλ' ἦ*. 807. mss. *τε* and *ἐκπέφευκ'* which Hermann and  
Köchly leave. But though the possibility of putting a dative  
with *ἐκγίγνομαι* may be a sufficient warrant for allowing *ἐκφύω*  
with a dative, the construction would not suit this passage.

- ΙΦ. τί φής; ἔχεις τι τῶνδ' ἐμοὶ τεκμήριον;  
 ΟΡ. ἔχω· πατρώων ἐκ δόμων τι πυνθάνου.  
 ΙΦ. οὐκοῦν λέγειν μὲν χρὴ σέ, μανθάνειν δ' ἐμέ. 810  
 ΟΡ. λέγοιμ' ἂν ἀκοῇ πρῶτον Ἡλέκτρας τάδε.  
 Ἀτρέως Θυέστου τ' οἶσθα γενομένην ἔριν;  
 ΙΦ. ἦκουσα, χρυσῆς ἀρνὸς ἦνίκα' ἦν πέρι.  
 ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπῆνοις ὑφαῖς;  
 ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεται φρενῶν. 815  
 ΟΡ. εἰκὼ τ' ἐν ἱστοῖς ἡλίου μετὰστασιν;  
 ΙΦ. ὕφηναι καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.  
 ΟΡ. καὶ λούτρ' ἐς Αὔλιν μητρὸς ἀδέξω πάρα;  
 ΙΦ. οἶδ'. οὐ γὰρ ὁ γάμος ἐσθλὸς ὢν μ' ἀφείλετο.

Attention is here called not to the fact that Agamemnon had a son, but to the fact that Orestes is sprung from Agamemnon. Seidler γε for τε and οὐ πέφευκ', Elmsley οὐ 'κπεφευκ', which is better. Monk adopts Seidler's γε but leaves the rest unaltered, supplying Τυνδαρίδος with ἐκπέφυκ'—a very harsh ellipse. The tautology must be set down to Orestes's desire to emphasize the fact of his being Agamemnon's son.

811. mss. ἀκουε, Markland ἀκοῇ. "Ἡλέκτρα, P Ἡλέκτρα<sup>as</sup> C [i.e. L] sic: quod etiam ita potest explicari ut C dubitaverit essetne signum in Φ [the original from which L and P were copied] adscriptum iota an sigma, P iota crediderit omiseritque more solito," Wil.-Möll. 812. mss. οἶδα, Ed. Brubach. οἶσθα. 813. mss. ἦνίκα', Barnes οὐνεκ' (largely adopted), Porson ἦτις. There seems no need to change the mss. reading. 814. mss. οἶσθ' ἐν, Nauck οἶσθας. 815. mss. κάμπτη, corrected by Blomfield. 818. mss. ἀνεδέξω, Kirchhoff ἀ ἐδέξω (better written as one word). 819. This is a very difficult line. The best of the many alterations proposed seems to me to be Köchly's: εἶτ'

ΟΡ. τί γὰρ; κόμας σὰς μητρὶ δοῦσα σὴ φέρειν; 820

ΙΦ. μνημεῖά γ' ἀντὶ σώματος τοῦμοῦ τάφω.

ΟΡ. ἂ δ' εἶδον αὐτός, τάδε φράσω τεκμήρια·  
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρός,  
ἣν χερσὶ πάλλων παρθένον Πισάτιδα  
ἐκτήσαθ' Ἴπποδάμειαν, Οἰνόμαον κτανών, 825  
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.

ΙΦ. ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,  
ἔχω σ', Ὀρέστα, τηλικόνδ', ἀπὸ χθονὸς  
πατρίδος, Ἀργόθεν  
πλανῶντ' ὦ φίλος. 830

ΟΡ. καὶ γὼ σε τὴν θανοῦσαν, ὡς δοξάζεται.  
κατὰ δὲ δάκρυ' ἀδάκρυα, κατὰ γόος ἅμα χαρᾷ

ἀρ' for the οὐ γάρ of the mss. I have left the mss. reading unaltered. 824. mss. πισσάτιδα. 825. Elmsley needlessly proposes ἐλών. 826. Markland proposes κρεμωμένην. 827. Markland proposes ἄλλ', ὁ φίλτατος for the mss. ἄλλο, φίλτατος. 828-830. mss. ἔχω σ' Ὀρέστα τηλύγετον | χθονὸς ἀπὸ πατρίδος | Ἀργόθεν ὦ φίλος. So Kirchhoff, Nauck, Dindorf, Weil, and Wecklein. Elmsley suspected τηλύγετον (suggesting τηλόθεν, Rauchenstein τηλέπορον). Köchly suggests that a participle like μολόντα or φανέντα is missing before χθονός, Wecklein that ἔχω σ' Ὀρέστα was the beginning of a trimeter. Driven by the inexplicability of the passage as it stands, and following these suggestions, I venture to read τηλικόνδ' ἀπὸ χθονός, and to put in πλανῶντ' after Ἀργόθεν. The τηλικόνδε may get some support from v. 834, and the πλανῶντα forms a counterpart to the θανοῦσαν in v. 831. 832. L and P δάκρυ (Wil.-Möll.), Ald. δάκρυα δακρύα, Musgrave δάκρυ' ἀδάκρυα (so Wecklein and Weil), Herm. δάκρυ ἄδακρυ (metri gratia), Musgrave says two Paris mss. (copies of L) have δάκρυ'. mss. κατὰ δὲ γόος ἅμα



τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.

ΙΦ. τὸν ἔτι βρέφος ἔλιπον ἔλιπον ἀγκάλαι-  
 σι νεαρὸν τροφοῦ νεαρὸν ἐν δόμοις. 835  
 ὦ κρεῖσσον ἢ λόχοισιν εὐτυχοῦσά μου  
 ψυχά, θαυμάτων πέρα καὶ λόγου  
 τάδ' ἐπέβα πρόσω. 840

ΟΡ. τὸ λοιπὸν εὐτυχοῦμεν ἀλλήλων μέτα.

ΙΦ. ἄτοπον ἡδονὰν ἔλαβον, ὦ φίλαι·  
 δέδοικα δ' ἐκ χερῶν μή με πρὸς αἰθέρα

χαρᾶ: Weil omits the δέ, Badham puts a καὶ before χαρᾶ, Dindorf suggests χαρά θ' ἄμα; it seems best to preserve the verse as a trimeter iambic, hence, and also because I find δάκρυ never occurs elsewhere in Euripides except as the last word of a trimeter iambic, I have, with much hesitation, adopted Musgrave's reading as modified by Weil. 834. mss. τὸ δέ τι, Barnes τόδ' ἔτι, Herm. τότε σε, τότ' ἔτι, Kirchh. τότε σ' ἔτι, Bergk τὸν ἔτι, which I have adopted along with the repetition of the ἔλιπον proposed by Fix. Nauck ἀγκάλαις σε for the mss. ἀγκάλαισι. 836. mss. ὦ κρεῖσσον ἢ λόγοισιν εὐτυχῶν ἐμοῦ| ψυχά, τί φῶ θαυμάτων πέρα|καὶ λόγου πρόσω τάδ' ἐπέβα (Wil.-Möll. Kirchh. says P gives εὐτυχῶν and ψυχᾶ). P, however, gives τί φῶ to Orestes. Elmsley, Herm., and Kirchhoff undoubtedly condemned ἐμοῦ as an interpolation: Elmsley (for ψυχά) τυχαί, Herm. κρεῖσσον' and τυχάν, Nauck τυχᾶν, Weil θυμὸς εὐτυχῶν, Köchly λέγοι τις (Hartung), εὐτυχεῖν ἐμέ, Wecklein believes that not ἐμοῦ but τί φῶ is an interpolation, and following a suggestion of Markland's writes εὐτυχοῦσά μου ψυχά. I have followed him in this, and also in adopting Weil's transposition (*metri gratia*) of the πρόσω to the end of the line. The εὐτυχῶν was perhaps an alteration made by some one who took ἐμοῦ ψυχά as a way of addressing Orestes. Reiske ἀπέβα. 842. L ἡδονάν, P ἰδονάν, Dind. ἀδονάν. Burges and Monk

- ἀμπτάμενος φύγῃ·  
 ἰὼ Κυκλωπὶς ἐστία, ἰὼ πατρίς, 845  
 Μυκίνα φίλα,  
 χάριν ἔχω ζῶας, χάριν ἔχω τροφᾶς,  
 ὅτι μοι συνομαίμονα  
 τόνδε δόμοισιν ἐξεθρέψω φάος.
- OP. γένοι μὲν εὐτυχοῦμεν, εἰς δὲ συμφοράς, 850  
 ὦ σύγγον', ἡμῶν δυστυχῆς ἔφυ βίος.
- ΙΦ. ἐγὼ μέλεος οἶδ', οἶδ' ὅτε φάσγανον  
 δέρα 'φῆκέ μοι μελεόφρων πατήρ,
- OP. οἴμοι. δοκῶ γάρ οὐ παρών σ' ὀρᾶν ἐκεῖ. 855
- ΙΦ. ἀνυμέναιος, ὦ σύγγον', Ἀχιλλέως  
 εἰς κλισίαν λέκτρων  
 δόλιον ὅτ' ἀγόμαν·

φίλος. 843. I have transposed the words μέ μή (so Blomfield). 844. Burges and Monk φύγῃς. 845. L<sup>2</sup> P<sup>1</sup> ὦ κυκλωπίδες ἐστία ὦ πατρίς, L<sup>1</sup> and Seidler ἰὼ for ὦ, Herm. the singular ἐστία for the plural; as Herm. says, probably ἐστιαῖω was wrongly divided after the second ι instead of after the α, and this led to the change of Κυκλωπὶς to the plural. 847. mss. ζωᾶς Blomfield ζῶας. 849. mss. δόμοις, Seidler δόμοισιν. 852. mss. ἐγὼ μέλεος οἶδ', Seidler ἐγὼ δ' ἄ, Herm. ἐγὼ δὴ, Kirchhoff ἐγὼ ἐγώ, Wecklein ἐγὼ μὲν. I have followed Monk's suggestion and doubled the οἶδ': the ἐγὼ is made sufficiently emphatic by its position. 854. L δέρα, P δέρα<sup>η</sup> altered very early to δέρα, mss. θῆκε, Jacobs θῆγε, Elmsley φῆκε, which I have adopted. 855. F. W. Schmidt γάρ τοι for γάρ οὐ. 856. The ὦ, which is wanting in the mss., was supplied by Seidler. 858. L λέκτρων, P λέων, P<sup>2</sup> λύκων (whence Wil.-Möll concludes that after L and before P was copied, the original, which he calls Φ, was

- παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι. 860  
 φεῦ φεῦ χερνίβων τῶν ἐκεῖ. \*
- OP. ὦμῶσα κάγῳ τόλμαν ἦν ἔτλη πατήρ.  
 IΦ. ἀπάτορ' ἀπάτορα πότμον ἔλαχον  
 ἄλλα δ' ἐξ ἄλλων κυρεῖ 865  
 δαίμονος' τύχα τινός. 867

(damaged). 859. mss. *δολιαν*, Herm. (followed by Nauck, Weil, and Wecklein) *δόλι'*, Monk (and Dind. also) *δόλιον* (rightly), Hartung reading *δόλιον*, omits *στε*: this is not improbable, but there seems no reason why *στε* should have been inserted if it was not there at first. 861. mss. *χερνίβων ἐκεῖ*, Seidler *τῶν ἐκεῖ*, Kirchh. *ἐκεῖ τῶν ἐμῶν*, Wecklein *ἐκεῖ φοινῶν*: (see Verrall, on *Medea*, v. 1251 ff.). V. 861 and vv. 865–869 (down to *τόλμας*) are given by the mss. to Orestes, vv. 862–864 to Iph. Tyrwhitt corrected this, but left 867 to Orestes. Seidler, Monk, and afterwards Kirchhoff, maintained that none but trimeters belonged to Orestes all through this scene (so Weil and Wecklein). There is, however, much force in Hermann's objection, that the language of v. 867 is not at all of a piece with the excited outburst which follows (nor is the metre). Monk puts v. 867 immediately after v. 865. I think this is the best way out of the difficulty. It would then look as if Iph. were becoming more tranquil with vv. 865 and 867, and that Orestes's suggestion in v. 866, of what might have been, recalls her excitement. There remains v. 864. mss. *ἀπάτορ' ἀπάτορα πότμον ἔλαχον*, which I have left unaltered. Hartung (followed by Köchly with the transposition of the first two words, and by Wecklein) *ἀπάτορα πατέρα, πότμον ἀποτμον ἔλαχον* (Hartung got the *πατέρα* from the journal of Classical Philology, vol. xv. p. 143). The introduction of the (*πότμον*) *ἀποτμον* obscures, I think, the force of the juxtaposition of the *father's* cruelty to her, and *her* possible

ΟΡ. εἰ σὸν γ' ἀδελφόν, ὦ τάλαιν', ἀπώλεσας— 866

ΙΦ. ὦ μελέα δεινᾶς τόλμας. δειν' ἔτλαν  
δειν' ἔτλαν, ὦμοι σύγγονε. παρὰ δ' ὀλίγον 870  
ἀπέφυγες ὀλεθρον ἀνόσιον ἐξ ἐμᾶν  
δαῖχθεις χερῶν.

ἀ δ' ἐπ' αὐτοῖς τίς τελευτά;  
τίς τύχα μοι συγκυρήσει;  
τίνα σοι πόρον εὐρομένα 875

πάλιν ἀπὸ ξένας, ἀπὸ φόνον πέμψω  
πατρίδ' ἐς Ἀργεῖαν,  
πρὶν ἐπὶ ξίφος αἵματι σῶ 880  
πελάσσαι; τόδε σὸν, ὦ μελέα ψυχά,  
χρέος ἀνευρίσκειν.  
πότερον κατὰ χέρσον, οὐχὶ ναυσὶν

cruelty to her brother. 867. Herwerden τέχνα for the mss. τύχα. 869. Monk omits δεινᾶς and Paley (v. 870), the second δειν' ἔτλαν. 871. mss. ἀμφέφυγες, corrected by Musgrave to ἀπέφυγες. 873. mss. αὐτοῖσι, Herm. αὐτοῖς, Weil ἀ δὲ πάντως. 874. mss. συγχωρήσει, Herm. συγκυρήσει (as Monk observes συγχωρήσομαι is the [common] fut. of συγχωρέω). 876. The word πόλεως, to which Markland was the first to object, is well altered by Köchly to ξένας. It is quite possible that πόλεως was added by some thoughtless commentator instead of γῆς, as an explanation. Wecklein ἀπ' ὀλέθρου σ' (he also inserts νῦν before πάλιν), Bergk πάλιν ἀποστελῶ σ'. 880. mss. ἐπὶ ξίφος αἵματι σῶ, Monk and Hartung ἔτι, Bergk ἔσω for ἐπὶ, Wecklein πρὶν τινα ξίφος λαιμῶν σῶν ἔσω. 881. L πελάσαι, P παλαῖσαι, Scaliger παλάξαι, Nauck πελάσσαι. mss. τόδε τόδε σὸν, Seidler (followed by Kirchh.) omits the second τόδε, Herm. the σὸν. 884. Monk ναυσὶν for the mss. ναί to avoid

ἀλλὰ ποδῶν ῥιπᾶ; 885

θανάτῳ πελάσεις ἄρα, βάρβαρα φύλα  
καὶ διόδους ἀνόδους στείχων· διὰ κυανέας μὴν  
στενοπόρου πέτρας μακρὰ κέλευθα να- 890  
ῖοισιν δρασμοῖς.

τάλαινα, τάλαινα.

τίς ἄρ' οὔν, τάλαν, ἧ θεὸς ἧ βροτὸς, ἧ 895  
τί τῶν ἀδοκίμων,  
ἄπόρων πόρον ἐξανύσας  
δυοῖν τοῖν μόνοιιν Ἀτρεΐδαιν φανεῖ  
κακῶν ἔκλυσιν;

XO. ἐν τοῖσι θανμαστοῖσι καὶ μύθων πέρα . 900  
τάδ' εἶδον αὐτὴ κοῦ κλύω παρ' ἀγγέλων.

the hiatus. 886. mss. ἄρα, Markland ἀνά. 888. mss. διόδους, Reiske δι' ὁδοῦς. 895. mss. τίς ἄν οὔν τάδ' ἄν, Badham τίς ἄρ' οὔν τάλαν. 897. mss. πόρον ἄπορον, Seidler ἄπορον πόρον, Herm. first ἀπόρων πόρον, but finally πόρον εὐπορον: his first thought here was his best (so Monk and Wecklein), Blomfield πόρον ἐξ ἀπόρων. mss. ἐξανύσας, Kirchh. (omitting φανεῖ) ἐξανύσαι, Nauck ἐξανύσει. 898. L φανεῖ after Ἀτρεΐδαιν, P omits φανεῖ, Monk and others φανοῖ. 901. mss. καὶ κλύουσ' ἀπαγγελῶ, L. Dindorf, and Monk κοῦ for καί, Monk and Herm. ἀπ' ἀγγέλων: but this involves a harsh ellipsis of a finite verb. If, with Dind. and Nauck, ἀπαγγελῶ be kept (with κοῦ) it disturbs the sense. Why should the chorus at once talk of telling the story?—especially after calling it μύθων πέρα. I would suggest κοῦ κλύω παρ' ἀγγέλων as a harmless stop-gap. Nauck suggests κοῦ κλύουσ' ἐπίσταμαι, which is possible: ἀπ' ἀγγέλων would then be an interpolation afterwards corrupted to ἀπαγγελῶ: but the ἐπίσταμαι weakens the κλύουσα, and it becomes a little doubtful to what the negative belongs. Vv.

- ΠΥ. τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,  
 Ὅρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·  
 λήξαντα δ' οἰκτων κάπ' ἐκείν' ἐλθεῖν χρεών,  
 ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας 905  
 λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.  
 σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ ἔκβάντας τύχης,  
 καιρὸν λαβόντας, ἡδονὰς ἄλλας λιπεῖν.
- ΟΡ. καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν  
 τοῦδε ξὺν ἡμῖν· ἣν δέ τις πρόθυμος ᾗ, 910  
 σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.
- ΙΦ. οὐδ' ἂν μ' ἐπίσχοις γ' οὐδ' ἀποστήσαιοι λόγου

903-908 are given in the mss. to the chorus: Markland first saw this to be wrong, but gave them to Iph. Musgrave and Heath gave them rightly to Pylades. 905. mss. *δομα*, Elmsley (Quart. Rev., No. xiv.) *δμμα*, so too Hartung: the copier of one of the Paris copies of L had been before them in this. Herm. knew of the reading but rejected it. Seidler, too, defends *δομα*. Vv. 907 and 908 L. Dindorf thought spurious. Weil reads *λαχόντας* for *λαβόντας*. Badham *μὴ ἔκβάντας τύχῃ* | *καιρὸν λαβόντας ἡδονῆς, ἄλλως λαβεῖν* (Scaliger first proposed *ἄλλως*). Herm., Badham, Köchly, and Weil take *μὴ* with *λαβεῖν*, Wecklein takes it only with *ἐκβάντας*. To get rid of the obscurity involved in these contradictory explanations, I have ventured to read *λιπεῖν* for the mss. *λαβεῖν*. *λαβεῖν* in v. 903, *λαβόντες* in v. 906, and *λαβόντας* in this line, are enough to have "attracted" *λιπεῖν* into *λαβεῖν*. 910. In P the *s* of *τις* is erased by a corrector. 912. L *οὐδέν μ' ἐπίσχη γ' οὐδ' ἀποστήση λόγου*, P *ἐπίσχη* and *ἀποστήσει*. Elmsley *οὐ μὴ μ' ἐπίσχη γ' οὐδ' ἀποστήσει*, Herm. *οὐδέν με μὴ σχῇ γ' οὐδ' ἀποστήσει*, Hartung *οὐ μὴ μ' ἐπίσχης οὐδ' ἀποστήσεις*. In fact every editor alters for himself, and *λόγου* is the only word in the line that has not

πρῶτον πυθέσθαι τίνα ποτ' Ἠλέκτρα πότμον  
εἶληχε βιότου· φίλα γάρ ἐστι τᾶμ' ἐμοί.

OP. τῷδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα. 915

IF. οὗτος δὲ ποδαπὸς καὶ τίνος πέφυκε παῖς;

OP. Στρόφιος ὃ Φωκεὺς τοῦδε κληῖται πατήρ.

IF. ὃδ' ἐστὶ γ' Ἀτρέως θυγατρός, ὁμογενὴς ἐμός;

OP. ἀνεψιὸς γε, μόνος ἐμοὶ σαφὴς φίλος.

IF. οὐκ ἦν τόθ' οὗτος ὅτε πατὴρ ἔκτεινέ με. 920

OP. οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἅπαις τινά.

IF. χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.

OP. κάμὸς γε σωτήρ, οὐχὶ συγγενὴς μόνον.

IF. τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι;

OP. σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῷ. 925

IF. ἡ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν;

OP. ἕα τὰ μητρός· οὐδὲ σοὶ κλύειν καλόν.

IF. σιγῷ· τὸ δ' Ἄργος πρὸς σέ νῦν ἀποβλέπει;

OP. Μενέλαος ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.

IF. οὗ που νοσοῦντας θεῖος ὕβρισεν δόμους; 930

been altered by some one. I cannot manage to alter the λόγου, but I can propose οὐδ' ἂν μ' ἐπίσχοις γ' οὐδ' ἀποστήσαις λόγου. The variations of the mss. point to some corruption at the end of the words ἐπισ. and ἀποσ. Wecklein οὐδὲν μ' ἐπίσχον τοῦδ' ἀποστήσει λόγου. I do not agree with those who think the γ' an unnecessary expletive. 913. L πυθέσθαι, P τι θέσθαι. 914. mss. φίλα γάρ ἐσται πάντ' ἐμοί. Out of many emendations (e.g. Markl. ἐστι ταῦτ', Seidler ἐστι πάντ' ἐμά, Herm. ἐς τὰ πάντ', Heimsoeth φίλα φίλων γάρ πάντ' ἐμοί) I have adopted Schoene's φίλα γάρ ἐστι τᾶμ' ἐμοί (also adopted by Weil). 918. mss. ὃδ', Dind. ὃ δ', Kvičala ὦδ'. mss. ἐστὶ γ', Kirchh. ἐστίν. mss. ἐμός, Ald., Elmsley, and Monk ἐμοί. 930. mss. οὗ που with

- ΟΡ. οὐκ, ἀλλ' Ἑρινύων δείμά μ' ἐκβάλλει χθονός.  
 ΙΦ. ταῦτ' ἄρ' ἐπ' ἀκταῖς κἀνθάδ' ἡγγέλθης μανείς;  
 ΟΡ. ὦφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.  
 ΙΦ. ἔγνωκα, μητρός σ' εἶνεκ' ἡλάστρουν θεαί.  
 ΟΡ. ὥσθ' αἵματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί. 935  
 ΙΦ. τί γάρ ποτ' εἰς γῆν τήνδ' ἐπόρθμευσας πόδα;  
 ΟΡ. Φοίβου κελευσθεῖς θεσφάτοις ἀφικόμην.  
 ΙΦ. τί χρῆμα δράσων; ῥήτὸν ἢ σιγῶμενον;  
 ΟΡ. λέγοιμ' ἂν ἀρχαὶ δ' αἶδε μοι πολλῶν πόνων.  
 ἐπεὶ τὰ μητρὸς ταῦθ' ἂ σιγῶμεν κακὰ 940  
 εἰς χεῖρας ἦλθε, μεταδρομαῖς Ἑρινύων  
 ἡλαυνόμεσθα φυγάδες, ἔστ' ἐμὸν πόδα  
 εἰς τὰς Ἀθήνας δὴ ἔπεμψε Λοξίας,

ἦπου in both of them, either as an alternative (L) or as a correction (P): L has a late alteration to οὐπω. 932. mss. ἡγγέλης, Elmsley (after Porson on Hec. 666) ἡγγέλθης, but ἐπαγγελῇ has been found on an Attic inscription of the 5th century (Foucart Bull. D. C. Hell. 1880, p. 235). Monk put vv. 932 and 933 after v. 935. This is a quite possible but not necessary arrangement (see Explanatory Notes). 934. mss. μητρὸς οὐνεκ', Markl. μητρός σ' οὐνεκ', Nauck μητρός σ' εἶνεκ'. 935. mss. στόμι' ἐπεμβαλεῖν, Elmsley (followed by Monk and Wecklein) στόμα γ' ἐμβαλεῖν (see Explanatory Notes), Weil αἵματηρὰν ἀτμὶδ' ἐμβαλεῖν. 937. P κελευθεῖς. 938. mss. δράσειν, which Herm. defends, as at Ion. v. 1348: Musgrave, followed by Elmsley, Dindorf, and Wecklein, δρᾶσαι, Elmsley also suggested δράσων: if, as seems necessary, κελευσθεῖς and ἀφικόμην go closely together, δράσων is best: so Monk, Nauck, and Weil. 941. Kirchh. suggests μεταδρομαῖς δ'. 942 and 943. mss. ἐνθεν μοι πόδα | εἰς τὰς Ἀθήνας δὴ γ' ἐπέμψε, Herm., ἐνθ' ἐμὸν πόδα, and Scaliger



δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.  
 ἔστιν γὰρ ὅσια ψῆφος, ἣν Ἄρει ποτὲ 945  
 Ζεὺς εἷσατ' ἐκ του δὴ χερῶν μιάσματος.  
 ἐλθὼν δ' ἐκείσε, πρῶτα μὲν μ' οὐδεὶς ξένων  
 ἐκὼν ἐδέξαθ', ὥς θεοῖς στυγούμενον  
 οἱ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι  
 παρέσχον, οἴκων ὄντες ἐν ταυτῷ στέγει, 950  
 εἰς δ' ἄγγος ἴδιον ἶσον ἅπασι βακχίου 953  
 μέτρημα πληρώσαντες εἶχον ἡδονήν, 954  
 σιγῇ δ' ἐτεκτῆναντο κἀφθελκτόν μ', ὅπως 951

δῆτ' for δῆγ', Elmsley ἐνθεν μου, and δῆ ἔξεπεμψε or ἐξεπεμψε without δῆ, Monk in v. 943 accepts Reiske's εἰς τῆς Ἀθανᾶς πόλιν, suggesting that some one wrote over this τὰς Ἀθήνας, which got into the text, and that then δῆ γ' was added as a stop-gap. Badham ἔστε μοι πόδα and Köchly ἔστ' ἐμόν πόδα | χρήσας Ἀθήνας εἰσέπεμψε, Weil ἐμμανῇ πόδα, | ἔστ' εἰς Ἀθήνας δῆ μ', Wecklein ἔστ' ἐμόν πόδα | εἰς τὰς Ἀθήνας Λοξίας ἔπεμψε δῆ. All that can be said is that, in v. 942, the mss. reading is faulty, without having given to anyone as yet any indication of the true reading. Such being the case, I have accepted Badham's ἔστε and Hermann's ἐμόν. In v. 943 I have adopted Elmsley's δῆ ἔξεπεμψε, which can stand, and is a lawful alteration of the mss. Weil's suggestion is very ingenious, but too bold to be followed. 946. Badham suggested διὰ for δῆ. 950. mss. τέγει corrected in Ald. to στέγει. Schoene (followed unhesitatingly by Weil and Wecklein) put vv. 953 and 954 (which it is just possible are spurious) after v. 950. The transposition adds clearness to the ξένια μονοτράπεζα, and the mention of πώματος in v. 952 may have led to the original displacement. I have adopted the transposition, though with hesitation. 951. L ἐτεκτῆναντ', P ἐτεκτῆνατ'. mss. ἀπόφθελκτον

δαιτὸς γενοίμην πώματός τ' αὐτῶν δίχα, 952  
 καὶ γὰρ ἔξελέγξαι μὲν ξένους οὐκ ἤξιουν. 955  
 ἥλγουν δὲ σιγῇ κάδοκουν οὐκ εἰδέναι,  
 μέγα στενάζων, οὐνεκ' ἡ μητρὸς φονεὺς.  
 κλύω δ' Ἀθηναίοισι τὰμὰ δυστυχῇ  
 τελετὴν γενέσθαι, καὶ τὸν νόμον μένειν  
 χοῆρες ἄγγος Παλλάδος τιμᾶν λεών. 960  
 ὥς δ' εἰς Ἄρειον ὄχθον ἦκον, ἐς δίκην  
 ἕστην, ἐγὼ μὲν θάτερον λαβὼν βάθρον,  
 τὸ δ' ἄλλο πρέσβειρ' ἤπερ ἦν Ἑρινύων.  
 εἰπὼν δ' ἀκούσας θ' αἵματος μητρὸς πέρι  
 Φοῖβός μ' ἔσωσε μαρτυρῶν· ἴσας δέ μοι 965  
 ψήφους διερρύθμιξε Παλλὰς ὠλήνη,  
 νικῶν δ' ἀπῆρα φόνια πειρατήρια.  
 ὅσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκην,

(which, as Badham says, is an impossible formation), Herm.  
 ἀπρόσφθεγκτον. I have adopted Wecklein's ἐτεκτῆναντο  
 κἀφθεγκτον. Weil makes a bad use of Schoene's transposition  
 when he takes σιγῇ with εἶχον ἡδονήν, reading σιγῇ τ', ἐτεκτῆναντο  
 τ' ἀφθεγκτον. 952. mss. αὐτοῦ, Scaliger αὐτῶν (generally  
 adopted), Seidler αὐτοῖς. 955. mss. καὶ γὰρ ἔξελέγξαι, corrected  
 by Markland. Vv. 958-960, which have more than once been  
 suspected of being spurious, Monk would place after v. 954.  
 961. mss. δίκην τ', Elmsley (Quart. Rev., No. vii.), and  
 Kirchh. omit the τ' and put in δ' after εἰπὼν in v. 964.  
 966. P διηρίθμιζε, L διηρίθμησε: probably the original of  
 L and P was faulty here and P reproduced its fault,  
 while L tried to correct it. Seidler's correction διερ-  
 ρύθμιζε, however, is better than L's. Kvičala suggests  
 ὦδε δῆ, and Herwerden and F. W. Schmidt εὐμενῆς for the

ψῆφον παρ' αὐτὴν ἱερὸν ὥρισαντ' ἔχειν·  
 ὅσαι δ' Ἑρινύων οὐκ ἐπείσθησαν νόμῳ, 970  
 δρόμοις αἰδρύτοισιν ἡλάστρουν μ' αἰεί,  
 ἕως ἐς ἀγνὸν ἦλθον αὖ Φοῖβου πέδον,  
 καὶ πρόσθεν ἀδύτων ἐκταθείς, νῆστις βορᾶς,  
 ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανών,  
 εἰ μὴ με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν. 975  
 ἐντεύθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν  
 Φοῖβός μ' ἔπεμψε δεῦρο, διοπετεὺς λαβεῖν  
 ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.  
 ἀλλ' ἦνπερ ἡμῖν ὥρισεν σωτηρίαν,  
 σύμπραξον· ἦν γὰρ θεὸς κατάσχωμεν βρέτας, 980  
 μανιῶν τε λήξω καὶ σὲ πολυκῆρυκ σκάφει  
 στείλας Μυκήναις ἐγκαταστήσω πάλιν.  
 ἀλλ' ᾧ φιληθείς, ᾧ κασίγνητον κára,  
 σῶσον πατρῶον οἶκον, ἔκσωσον δ' ἐμέ.  
 ὥς τᾶμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν, 985  
 οὐράνιον εἰ μὴ ληψόμεσθα θεὸς βρέτας.  
 XO. δεινὴ τις ὀργὴ δαιμόνων ἐπέζεσε

mss. ὠλένη. 969. Markl. proposed ὥρισαν γ' for ὥρισαντ' because, he says, Eur. nowhere else uses the middle of ὀρίζω; but cf. Fr. 697 v. 1. See Explanatory Notes. 971. mss. αἰδρύτοισιν: L. Dindorf has shown αἰδρύτος to be the better form of the word. Monk prefers to put the μ' before ἡλάστρουν, omitting the ν ἐφέλκυστικόν. 974. P<sup>1</sup> ἐπώμωσ' (Kirchh.). 975. Blomfield σώσοι for the mss. σώσει. 976. mss. λαβών, Scaliger λακῶν. 980. mss. ἀν, Scaliger ἦν. 983. L φιληθείς, P φίλεις, Ald. φίλη γ', Badham φίλη χεῖρ (quoting Med. 1071, but see context there). 986. L

τὸ Ταντάλειον σπέρμα διαπονοῦσ' αἰεί.

- ΙΦ. τὸ μὲν πρόθυμον, πρίν σε δεῦρ' ἐλθεῖν, ἔχω  
 Ἄργει γενέσθαι καὶ σέ, σύγγγον', εἰσιδεῖν. 990  
 θέλω δ' ἅπερ σύ, σέ τε μεταστήσαι πόνων  
 νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανοῦντι με  
 θυμουμένη, πατρῶον ὀρθῶσαι πάλιν.  
 σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαι θέλω  
 σῶσαι τ' ἐς οἴκους· τὴν θεὸν δὲ πῶς λάθω; 995  
 δέδοικα καὶ τύραννον, ἥνικ' ἂν κενὰς  
 κρηπίδας εὖρη λαῖνας ἀγάλματος.  
 πῶς δ' οὐ θανοῦμαι; τίς δ' ἔνεστι μοι λόγος;  
 ἀλλ' εἰ μὲν ἔν τι τοῦθ' ὁμοῦ γενήσεται,

and P ληψόμεθα, a late hand in P ληψόμεσθα. 988. mss. διὰ πόνων τ' αἰεί, Canter ἀγει, Badham διαπονοῦσ' αἰεί, which I have adopted, rather than, with most editors, make ἐπέξεσε govern an acc., or, with Herm., put a comma at ἐπέξεσε and hold τε to be "*metro cogente longius a sua sede remotum.*" Vv. 989-1006 (see Excursus C.). 990. L εἰσιδεῖν, P εἰσιδεῖν, corrected by the writer himself to εἰσιδεῖν. 991. mss. σοὶ τε and πόνον, Canter σέ τε and πόνων. The latter correction had already been made in one of the Paris copies of L. 992. mss. κτανοῦντι, which every editor since Heath has altered (Heath κτανόντι, Herm. τοῖς κτανούσι, Monk κτείνοντι), but which I have left, believing it to be the same κτανέω that occurs in Homer (Σ 309 and twice elsewhere in composition), in Eur. (I. T. 291) ap. Long. περιὺψ xν. (κτανεῖ), and perhaps at Eur. Phoen. 765 and Tro. 905(?), an alternative present form (see however Curtius Gk. Verb. p. 475) with a desiderative force. 993. mss. θέλω, Markl. πάλιν. 994. mss. ἀπαλλάξαιμεν ἂν, I have written ἀπαλλάξαι θέλω (see Excursus C.). 995. mss. σώσαιμι δ', Markl. σώσαιμί τ', I have written σῶσαι τ' ἐς. mss. δ' ὅπως λάθω, I have written δὲ πῶς λάθω; (see Excursus C.). 998. mss. πῶς δ', Köchly omits the δ'. 999. mss. ἐν τι τοῦθ',

ἄγαλμά τ' οἷσιν κᾶμ' ἐπ' εὐπρύμνου νεὼς 1000  
 ἄξεις, τὸ κινδύνεμα γίγνεται καλόν·  
 τούτου δὲ χωρισθεῖς' ἐγὼ μὲν ὀλλυμαι,  
 σὺ δ' ἂν τὸ σαντοῦ θέμενος εὖ νόστου τύχοις.  
 οὐ μὴν τι φεύγω γ' οὐδέ μ' εἰ θανεῖν χρεών,  
 σώσασα σ'. οὐ γάρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων 1005  
 θανὼν ποθεινός, τὰ δὲ γυναικὸς ἀσθενῇ.

OP. οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεὺς·  
 ἅλιν τὸ κείνης αἷμα· κοινόφρων δὲ σοὶ  
 καὶ ζῆν θέλοισ' ἂν καὶ θανὼν λαχεῖν ἴσον.  
 ἄξω δέ σ', ἥνπερ καὐτὸς ἐκ ταύτης περῶ, 1010  
 πρὸς οἶκον, ἧ σοῦ κατθανὼν μενῶ μέτα.  
 γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τόδε  
 Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισε

Markl. ταῦθ' for τοῦθ', and Linder *els en* for *en* τι, Lenting  
 ἀλλ' εἰ μὲν ἐστι, τοῦθ' ὅπως γενήσεται. 1002. mss. τούτου δὲ  
 χωρισθεῖς', Weil τούτω δὲ χωρισθέντ'. 1005. mss. σώσασά σ',  
 Kirchh. (followed by Nauck and Wecklein) σώσαι τὰ σ'. Paley  
 regards vv. 1004-1006 as spurious. 1006. Monk and Weck-  
 lein suggest that θανὼν may be a gloss for φρουδος. L γυναικῶν,  
 P γυναικός. 1009. Hartung ζῶν, for the mss. ζῆν. 1010. mss.  
 ἤξω δέ γ' ἥνπερ καὐτὸς ἐνταυθοὶ πέσω, Canter ἄξω δέ σ', Markland  
 ἥνπερ μὴ αὐτὸς (which, he says, may have been written μαυτός).  
 To get rid of the ἐνταυθοὶ, which occurs nowhere else in the tra-  
 gedians, and which Elmsley says is not even Attic (Hermann and  
 Shilleto maintain it is), Seidler proposed ἥνπερ καὐτὸς ἐντεῦθεν  
 περῶ, Weil ἥνπερ καὐτὸς ἐνθεν ἐκπέσω, I propose ἥνπερ καὐτὸς ἐκ  
 ταύτης περῶ: ἐκ ταύτης is certainly farther from the mss. ἐνταυ-  
 θοὶ than ἐντεῦθεν is, but it suits περῶ better. Perhaps Dindorf  
 is right in regarding this and the following line as spurious.

κομίσαι μ' ἄγαλμα θεᾶς πόλισμα Παλλάδος;

καὶ σὸν πρόσωπον εἰσιδεῖν. ἅπαντα γὰρ 1015  
συνθεῖς τάδ' εἰς ἓν νόστον ἐλπίζω λαβεῖν.

ΙΦ. πῶς οὖν γένοιτ' ἂν ὥστε μήθ' ἡμᾶς θανεῖν,  
λαβεῖν θ' ἃ βουλόμεσθα; (τῇδε γὰρ νοσεῖ  
νόστος πρὸς οἴκους) ἥδε βούλευσις πάρα.

ΟΡ. ἄρ' ἂν τύραννον διολέσαι δυναίμεθ' ἂν; 1020

ΙΦ. δεινὸν τόδ' εἶπας, ξеноφονεῖν ἐπήλυδας.

ΟΡ. ἀλλ' εἰ σὲ σώσει κάμέ, κινδυνευτέον.

ΙΦ. οὐκ ἂν δυναίμην, τὸ δὲ πρόθυμον ἦνεσα.

ἡ  
1011. L εἰ σου, P εἰ σου. 1014. mss. πόλισμ' εἰς Παλλάδος, Elmsley πόλισμα Παλλάδος. Kirchhoff was the first to point out that part of Orestes's speech has been lost between vv. 1014 and 1015. The words ἅπαντα συνθεῖς τάδε make it probable that the gap is a considerable one. Anyhow there is no possibility of making sense by joining καὶ σὸν πρ. εἰς. to ἐθέσπισεν. 1017. L θανεῖν, P κτανεῖν. 1018. L λαβεῖν, P λαθεῖν. mss. νοσεῖ. This word Markl. excellently corrected to νοσεῖ—led to it by perceiving that, although Ald. in the next line had νόστον, the Paris mss. had νόστος. 1019. mss. ἡ δὲ βούλησις πάρα, a very weak remark. Markland ἥδε βούλευσις πάρα. 1020. mss. ἄρ' ἂν, Markland ἄρ' οὖν as being less abrupt. Badham makes the same suggestion. 1023. Elmsley, followed by Monk, δυναίσθην: besides being a questionable form (see Curtius, Gk. Verb, p. 54 Eng. Trans.), it greatly impoverishes the passage, as also does Wecklein's οὐκ ἂν δύναιο, making it look as if Iphigeneia were thinking only of the difficulty of the murder. Vv. 1025 and 1026 in the mss. are

ΙΦ. ὥς δὴ σκότος λαβόντες ἐξωθεῖμεν ἂν;

ΟΡ. κλεπτῶν γὰρ ἡ νύξ, τῆς δ' ἀληθείας τὸ φῶς.

Ε

- OP. τί δ', εἴ με ναῶ τῷδε κρύψειας λάθρα; 1024  
 IΦ. εἶσ' ἔνδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν. 1027  
 OP. οἴμοι διεφθάρμεσθα· πῶς σωθείμεν ἄν;  
 IΦ. ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.  
 OP. ποῖόν τι; δόξης μετάδος, ὥς κἀγὼ μάθω. 1030  
 IΦ. ταῖς σαῖς ἀνίαις χρήσομαι σοφίσμασιν.  
 OP. δειναὶ γὰρ αἱ γυναῖκες εὐρίσκειν τέχνας.  
 IΦ. φονέα σε φήσω μητρὸς ἐξ' Ἀργούς μολεῖν.  
 OP. χρῆσαι κακοῖσι τοῖς ἔμοις, εἰ κερδανεῖς.  
 IΦ. ὥς οὐ θέμις σε λέξομεν θύειν θεῶ. 1035  
 OP. τίν' αἰτίαν ἔχονθ'; ὑποπτεύω τι γάρ.

The *ἐξωθεῖμεν* was well corrected by Brodaeus to *ἐκσωθεῖμεν*, but Markland was doubtless right in rejecting the two lines. Apart from *ὥς ἄν* with an opt. (noticed by Blomfield), and the questionable neuter *σκότος*, the unrhythmical v. 1026 makes against Orestes's plan instead of for it. 1027. mss. *ιεροὶ φύλακες*, Markland *ιεροφύλακες*, Dobree *ιεροῦ φύλακες*, which I have adopted because, I think, *ιερόν* cannot have been enough of a substantive to form part of the compound suggested by Markland. 1028. L *διεφθάρμεσθα*, P *διεφάρμεσθα*. 1031. mss. *σαῖς ἀνίαις*, Ald. *ἀνολαῖς*, Kirchhoff, followed by Nauck, Weil, and Wecklein, *σαῖσι μανίαις*. I have kept the mss. reading. It was not Orestes's *madness*, but his *bloodguiltiness* that Iph. was going to make use of in her stratagem, and this she is very likely to have called his "*trouble*." 1032. Stobaeus, in quoting this verse (Fl. lxxiii. 26, and iii. p. 47), has *δειναὶ μέν*. It is also quoted in Menander, Mon. v. 130. 1035. mss. *θέμις γε*, Reiske *θέμις σε*. 1036. mss. *ἔχονσ'*; *ὑποπτεύω*, Markland *σχοῦσ'*; *οὐχ ὑποπτεύω* (the *οὐχ* spoils the sense and the Greek too), Weil *σχοῦσ'*; *ὥς ὑποπτεύω τι δῆ*, Nauck *ἔχονθ'* for *ἔχονσ'*. I have adopted *ἔχονθ'* because I think *τίν' αἰτίαν ἔχονσ'*

- ΙΦ. οὐ καθαρὸν ὄντα, τὸ δ' ὄσιον δώσω φόνῳ.  
 ΟΡ. τί δῆτα μᾶλλον θεῶς ἄγαλμ' ἀλίσκεται;  
 ΙΦ. πόντου σε πηγαῖς ἀγνίσαι βουλήσομαι,  
 ΟΡ. ἔτ' ἐν δόμοισιν ἐφ' ὃ πεπλεύκαμεν βρέτας. 1040  
 ΙΦ. κἀκείνο νίψαι, σοῦ θιγόντος ὥς, ἐρῶ.  
 ΟΡ. ποῖ δῆτα; πόντου νοτερόν εἶπας ἔκβολον;  
 ΙΦ. οὐ ναῦς χαλινοῖς λινοδέτοις ὁρμῇ σέθεν.  
 ΟΡ. σὺ δ' ἢ τις ἄλλος ἐν χεροῖν οὔσῃ βρέτας;  
 ΙΦ. ἐγώ· θιγείν γὰρ ὄσιόν ἐστ' ἐμοὶ μόνη. 1045  
 ΟΡ. Πυλάδης δ' ὅδ' ἡμῖν ποῦ τετάζεται χοροῦ;  
 ΙΦ. ταῦτόν χεροῖν σοὶ λέξεται μίασμ' ἔχων.

would mean not "what reason will you give?" but "what will make you say so?" *τίν' αἰτίαν ἔχονθ'*, though not used in its most usual sense of "what would you accuse me of?" (for that Iph. had said in v. 1033) means "what (disqualification) would you impute to me?" 1037. mss. *φόνῳ*, Ald. *φόνῳ*: Wecklein alone keeps *φόνῳ*, giving (necessarily) a mystic meaning to the sentence. 1040. L *ἔτ'*, P *ἔστ'* (probably with a ; at the end of the v.). mss. *βρέτας ἐφ' ὃ πεπλεύκαμεν*, Kirchh. *ἐφ' ὃ γε*, Weil *ἐφ' ὅπερ ἐπλεύσαμεν*, Wecklein *δόμοισιν ἐφ' ὃ πεπλεύκαμεν βρέτας*, which I have adopted ; Herwerden *ἐφ' οὐκ πεπλεύκαμεν*. 1041. mss. *ἐρῶ*, a late hand in P *ἐρᾶ*: Markland, Monk, and Badham wrongly *θιγόντος*, ὥς instead of *θιγόντος ὥς*. 1042. Elmsley, Monk, and Badham put a ; at the end of this line and no stop besides ; Seidler a ; after *πόντου* as well as at the end ; most editors after *δῆτα* and at the end. Reiske *εἰ παρ'* for *εἶπας*, Weil *τόνδε νοτερόν ἢ παρ' ἔκβολον* ; 1044. mss. *σοὶ δὲ τίς*, corrected by Jacobs to *σὺ δ' ἢ τις*. 1046. mss. *φόνου*, Brodaeus *πόνου*, Musgrave *δόλου*, Köchly *λόγου*, but far the best is Winckelmann's *χοροῦ* (*Ztschr. f. Alt.* 1840, p. 1283). 1047. Kirchhoff suggested *ἔχειν* for the mss.



- OP. λάθρα δ' ἄνακτος ἡ εἰδότος δράσεις τάδε;  
 IΦ. πείσασα μύθοις· οὐ γάρ ἂν λάθοιμί γε.  
 OP. καὶ μὴν νεώς γε πίτυλος εὐήρης πάρα. 1050  
 IΦ. σοὶ δὴ μέλειν χρὴ τᾶλλ' ὅπως ἔξει καλῶς,  
 ἐνὸς μόνου δεῖ, τάσδε συγκρῦψαι τάδε.  
 OP. ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους  
 εὖρισκ'· ἔχει τοι δύναμιν εἰς οἶκτον γυνή. 1054  
 IΦ. ὦ φίλταται γυναικες, εἰς ὑμᾶς βλέπω, 1056  
 καὶ τᾶμ' ἐν ὑμῖν ἐστὶν ἡ καλῶς ἔχειν  
 ἢ μὴδὲν εἶναι καὶ στερηθῆναι πάτρας  
 φίλης τ' ἀδελφῆς φιλτάτου τε συγγόνου.  
 καὶ πρῶτα μὲν μοι τοῦ λόγου τὰδ' ἀρχέτω· 1060

ἔχων. Vv. 1050-1052. It has been observed by several critics that v. 1052 (given in the mss. to Or.) ought to be given to Iph. By some, too, it has been thought that v. 1051 would come better before 1050. If either or both of these changes were adopted, we should have to suppose the loss of a verse which would complete the stichomuthia. None of these changes seems to me convincingly satisfactory, and though the old arrangement presents no insuperable difficulty, the rejection of v. 1055 (see below) makes a simple and symmetrical arrangement possible. Hence I have given vv. 1051 and 1052 to Iph. and the following couplet to Orestes. V. 1055. mss. τὰ δ' ἄλλ' ἴσως ἅπαντα συμβαλεῖ καλῶς. Monk was the first to point out that grammar (ἴσως συμβαλεῖ which, however, Seidler defends by comparing Aesch. Ag. 1049, and Markland amends ἂν πάντα for ἅπαντα), language (καλῶς συμβαλεῖν a prose phrase), and, above all, sense condemn this line. 1056. mss. ὡς ὑμᾶς, Herm. εἰς ὑμᾶς. 1057. Köchly ὡς for the mss. καί. 1059. (which Paley rejects as spurious) mss. φίλου τ' ἀδελφοῦ, φιλτάτου, Seidler φιλτάτης, I have followed Markland in reading φίλης τ' ἀδελφῆς. 1061.

γυναϊκές ἐσμεν, φιλόφρον ἀλλήλαις γένος,  
 σφύζειν τε κοινὰ πράγματ' ἀσφαλέσταται.  
 σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε  
 φυγὰς· καλόν τοι γλῶσσ' ὅτῃ πιστὴ παρῇ.  
 ὁρᾶτε δ' ὡς τρεῖς μία τύχη τοὺς φιλτάτους 1065  
 ἢ γῆς πατρῴας νόστος ἢ θανεῖν ἔχει.  
 σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωνῇς τύχης,  
 σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρὸς σε δεξιᾶς,  
 σὲ καὶ σ' ἰκνοῦμαι, σὲ δὲ φίλης παρηίδος  
 γονάτων τε καὶ τῶν ἐν δόμοισι φιλτάτων. 1070  
 τί φατέ; τίς ὑμῶν φησιν ἢ τίς οὐ θέλει; 1072  
 φθέγξασθε δῆτα· μὴ γὰρ αἰνουσῶν λόγους  
 ὀλωλα καὶ γὰρ κασίγνητος τάλας.  
 ΧΟ. θάρσει, φίλη δέσποινα, καὶ σφύζου μόνον· 1075  
 ὡς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται,  
 ἴστω μέγας Ζεὺς, ὦν ἐπισκῆπτεις πέρι.  
 ΙΦ. ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.  
 σὸν ἔργον ἤδη καὶ σὸν εἰσβαίνειν δόμους·

L ἀλλήλαις, P ἀλλήλων. 1064. L τοι, P τι. mss. πίστις, Herm.  
 πιστή: πίστις was perhaps (as Weil says) an explanatory  
 gloss, and the τοι was changed to τι after πίστις had taken the  
 place of πιστή, and γλῶσσα became the main subject. Schöne  
 δταν πίστις παρῇ, Herm. also πάρα for the mss. παρῇ. 1066.  
 mss. νόστον (a shortsighted mistake of a copyist who forgot  
 τοὺς φιλτάτους) corrected by Heath and Musgrave to νόστος.  
 1069. Elmsley ἰκέτις for the mss. σέ και σ'. 1070. Wecklein  
 proposes γονέων for γονάτων. 1071. mss. μητρὸς πατρός τε καὶ  
 τέκνων ὅτῃ κυρεῖ, a verse which Dindorf, Nauck, and Kvičala  
 rightly reject; Monk εἰ τῷ for ὅτῃ. 1073. mss. ταῦτα,  
 Nauck δῆτα. 1074. mss. καί, Markl. χῶ. 1078. L gives

φοίνικά θ' ἀβροκόμαν  
 δάφναν τ' εὐερνέα καὶ 1100  
 γλαυκᾶς θαλλὸν ἱρὸν ἐλαίας,  
 Λατοῦς ὠδῖνι φίλον,  
 λίμναν θ' εἰλίσσουσαν ὕδωρ  
 κύκλιον, ἔνθα κύκνος μελψ-  
 δὸς Μούσας θεραπεύει. 1105

ὦ πολλαὶ δακρύων λίβες, ἀντ. α'  
 αἱ παρηίδας εἰς ἐμὰς  
 ἔπεσον, ἀνίκα πύργων  
 ὀλλυμένων ἐπὶ ναυσὶν ἔβαν  
 πολεμίων ἐρετμοῖσι καὶ λόγχαις, 1110  
 ζαχρύσου δὲ δι' ἐμπολᾶς  
 νόστον βάρβαρον ἦλθον,  
 ἔνθα τὰς ἐλαφοκτόνου

that a late corrector of L and one of the Paris copies of L have ἱρόν) ἱερόν. 1102. mss. ὠδῖνα φίλαν: Markland, following Portus, ὠδῖνι φίλον or φίλας. 1104. mss. κύκνειον, which Seidler corrected to κύκλιον. 1105. P μούσα, L μούσας. 1106. mss. and all editions read λιβάδες: Weil suggests λίβες, which is a possible form, and improves the metre. 1107. L εἰς μάς, P ἐς μάς, L<sup>2</sup> P<sup>2</sup> εἰς ἐμάς. 1109. mss. ὀλομένων, a corrector of L οὐλομένων: Erfurdt ὀλλυμένων. mss. ἐν, a corrector of L ἐνί, which last Elmsley says is never used except when ἐνι stands for ἐνεστι: hence he reads ἐπί. 1111. Bergk reads ζάχρυσον agreeing with the acc. in v. 1112. 1112. mss. νόστον, Barnes νῆσον, Nauck νᾶσον, Bergk ναόν. 1113. Nauck ἐν ᾧ τὰς Ἑλλανοφόνου to correspond to v. 1096. 1114. mss. κόραν,

θεᾶς ἀμφίπολον κόραν  
 παῖδ' Ἀγαμεμνονίαν λατρεύω 1115  
 βωμούς θ' Ἑλληνοθύτους.  
 ζηλῶ δὲ τὸν διὰ παν-  
 τὸς δυσδαίμον'. ἐν γὰρ ἀνάγκαις  
 οὐ κάμνει σύντροφος ὦν  
 τῇ πάλαι δυσδαιμονίᾳ. 1120  
 τὸ δὲ μετ' εὐτυχίαν κακοῦ-  
 σθαι θνατοῖς βαρὺς αἰών.  
  
 καὶ σὲ μέν, πότνι', Ἀργεῖα στρ. β'.  
 πεντηκόντορος οἶκον ἄξει.  
 συρίζων δ' ὁ κηροδέτας 1125

a corrector of L κούραν. 1116. mss. τοὺς (a corrector of L τε)  
 μηλοθύτους, Enger (followed by Köchly and Wecklein) θ'  
 Ἑλληνοθύτους. 1117. P ζητοῦσ', L ζηλοῦσ'. mss. ἄταν, Köchly  
 and Paley αἶσαν: Kirchhoff ζηλῶ δὲ τόν (or ζηλοῦσα τόν). The  
 neighbouring words ending in *ous* may have led to the change  
 of ζηλῶ, also the analogous participles above in vv. 1096 and  
 1097. 1119. mss. κάμνεις, Reiske κάμνει. 1120. mss. μεταβάλλει  
 δυσδαιμονία. The critics of this verse may be divided into two  
 classes according as they (1) try to make something of μεταβάλλει,  
 or (2) give it up as a gloss on this or the former line. Of the sug-  
 gestions of the first class may be mentioned μεταβάλλειν (Bergk),  
 μεταβολή (Kirchh.), μεταβάλλει δυσδαιμονία (Nauck), μεταβάλλων  
 δυσδαιμονίαν (Köchly), μετέβαλ' εἰ (Weil), ὃν βάλλει (Dind.).  
 In the second class come Wecklein's ὁ τλήμων, Badham's τῇ  
 πάλαι δυσδαιμονίᾳ. Markland and Herm. μεταβάλλει δ' εὐδαιμονία  
 which Badham calls "*γνώμη frigidissima*." 1121. Ald. and  
 L (?) τὸ γὰρ μετ' to suit the κύκνειον of v. 1104. Seidler restored  
 τὸ δὲ μετ', which seems to be in P, Bergk μετὰ γὰρ, mss. εὐτυχίας

κάλαμος οὐρείου Πανὸς  
 κώπαις ἐπιθωῦξει,  
 ὃ Φοῖβός θ' ὃ μάντις ἔχων  
 κέλαδον ἐπτατόνου λύρας  
 αἰείδων πέμψει λιπαρὰν 1130  
 εὖ σ' Ἀθηναίων ἐπὶ γᾶν.  
 ἐμὲ δ' αὐτοῦ προλιποῦ-  
 σα βήσει ῥοθίοις πλατᾶν·  
 ἀέρι δ' ἰστία πρότονοι κατὰ  
 πρῶραν ὑπὲρ στόλον ἐκπετάσουσι πόδες τε 1135  
 ναὸς ὠκυπόμπου.

λαμπρὸν ἵπποδρομον βαίην, ἀντ. β'  
 ἐνθ' εὐάλιον ἔρχεται πῦρ·

(acc. pl.), Scaliger *εὐτυχίαν*. 1125. Elmsley *συρίζων θ'*. 1129. Markland, in view of the ordinary reading in v. 1144 (*παρθένος*), transposed *κελ.* and *ἐπτ.* 1130. mss. *ἄξει*, Paley *πέμψει*. 1131. mss. *ἐς*, a corrector of L *εἰς*: Bothe and Seidler (followed by Nauck, Weil, and Wecklein) *εἰ σ'*: Fritsche (followed by Dind.) *αἶ σ'*; Herm. simply *Ἀθηναίων*: Markl. *ὥς*. 1132. mss. *λιπούσα*, Herm. *προλιπούσα*, Monk *ἐμ' αὐτοῦ δὲ λιπούσα*. 1133. mss. and nearly all editors *πλάταις*, Weil *πλατᾶν*, because the tragedians never use the adj. *ῥόθιος*, but only the neut. *ῥόθιον* as a substantive (generally in the plural): cf. v. 407. 1134 and 1135. P *πρότονος*, L *πρότονοι*. This passage has been edited in the most various ways. Seidler *πρὸ προτόνου . . . πόδες* (mss. *πόδα*), Markl. *καὶ πρότονοι . . . πόδα*, Bergk (followed by Weil) *πὰρ πρότονον . . . πόδες νεὸς* (mss. *ναὸς*). I have put in *τε* after *πόδες*, following Herm. who, however, reads *πόδας τε*. 1137. P *λαμπροὺς ἵπποδρόμους*: L and Ald. have the

οϊκείων δ' ὑπὲρ θαλάμων 1140  
 πτέρυγας ἐν νώτοις ἀμοῖς  
 λήξαιμι θοάζουσα·  
 χοροῖς δε σταίην, ὅθι καὶ  
 πάρεδρος εὐδοκίμων γάμων,  
 παρὰ πόδ' εἰλίσσουσα φίλας 1145  
 ματρὸς ἡλίκων θιάσοις,  
 ἐς ἀμίλλας χαρίτων,  
 ἀβροπλούτου τε χλιδᾶς  
 εἰς ἔριν ὀρμένα, πολυποίκιλα

singular. 1143. Badham (followed by Nauck, Weil, and Köchly) χοροὺς δ' ἰσταίην: but χορὸν ἰστάναι is only used in the singular (of the verb) of the master of the revels (Pind. P. 9, 200); when used of the dancers it is used in the plural; so constantly. Seidler at Electra, v. 178, reads *στάσα χοροῖς*. 1144. mss. *παρθένος*: . Badham *πάρεδρος*: Nauck *πάροχος* (but this seems to mean bridegroom). mss. *γάμων*, Enger *γονέων*, Köchly *δόμων*, Kirchhoff *πάροιθ' εὐδοκιμοῦσ' ἐμᾶς*, Paley *πάρος ἐν εὐδοκίμοις γάμοις*, Musgrave *εὐδοκίμουν*. 1145. Herm. *περὶ* for the mss. *παρά*. 1146. Herm. *πρὸς*, L *ματρός* (P *ματέρος*). He supposes a transcriber to have mistaken *πρὸς* for *μρός*, a contraction for *ματρός*. So, too, Paley and Köchly. mss. *θιάσους*, Badham *θιάσοις*, so also Bergk and Weil. 1148. mss. *ἀβροπλούτιο χαίτας*, a corrector of L transposed the words: Dind. *ἀβροπλούτου ἔριν χλιδᾶς* (which last word is Markland's emendation): Weil *ἀβροπλούτιο χλιδᾶς τ'*: Wecklein *τᾶς ἀβροπλούτιο χλιδᾶς*. I read *ἀβροπλούτου τε χλιδᾶς*. There are numerous other alterations which have been suggested by different editors. Herm. alters the passage very much. 1149. mss. *ὀρνυμένα*. This is the only passage in Euripides in which the word occurs. For this and metrical reasons I read *ὀρμένα*

φάρεα καὶ πλοκάμους περιβαλλομένα γέ- 1150  
 νυν συνεσκίαζον. >

(cf. Soph. O.R. 177) cf. v. 1134 above. 1151. mss. γένυσω  
 έσκίαζον, Weil γένυν, Köchly γένυν έπεσκίαζον, Enger γένυν οίσω  
 έσκίαζον, Monk γένυας έσκ., Bergk γένυσω έψίαζον, Canter (fol-  
 lowed by Herm. and Badham) γένυν συνεσκίαζον, Paley puts in  
 κρᾶτ', Wecklein δμματ' between γένυσω and έσκίαζον.

## ΕΠΕΙΣΟΔΙΟΝ Δ.

- ΘΟ. ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνή  
 'Ελληνίς; ἤδη τοῖν ξένοιν κατήρξατο,  
 ἀδύτοις τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρί; 1155
- ΧΟ. ἦδ' ἐστίν, ἦ σοι πάντ', ἄναξ, ἔρεϊ σαφῶς.
- ΘΟ. ἔα.  
 τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,  
 'Αγαμέμνονος παῖ, θεᾶς ἀγαλμ' ἐν ὠλέναις;
- ΙΦ. ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.
- ΘΟ. τί δ' ἔστιν, Ἴφιγένεια, καινὸν ἐν δόμοις; 1160
- ΙΦ. ἀπέπτυσ'· ὁσίᾳ γὰρ δίδωμ' ἔπος τόδε.
- ΘΟ. τί φροιμιάζει νεοχμόν; ἐξαύδα σαφῶς.
- ΙΦ. οὐ καθαρὰ μοι τὰ θύματ' ἠγρεύσασθ', ἄναξ.
- ΘΟ. τί τοῦκδιδάξαν τοῦτό σ'; ἦ δόξαν λέγεις;
- ΙΦ. βρέτας τό τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη. 1165
- ΘΟ. αὐτόματον, ἦ νιν σεισμὸς ἔστρεψε χθονός;

1154. mss. ἡ δὴ, Barnes ἡ δὴ, Reiske ἡδὴ which is generally adopted, though Monk doubts whether ἡδὴ can begin a question. Wecklein τοῖν ξένοιν for the mss. τῶν ξένων (see on v. 1168). 1155. The τ' was added by Bothe. Half-a-dozen different alterations have been proposed of λάμπονται, of which the favourite is Jacobs's δάπτονται. (Verrall on Medea 1194, σῶμ' ἀνάπτονται.) I agree with Wecklein in preferring the mss. reading. 1157. Monk (very badly) ποτε for τόδε. 1159. Ald. παραστάσει, Barnes παραστάσι, and it was afterwards found that though P has παραστάσει, L has παραστάσιν. 1162. L and a late hand in P φροιμιάζη, P φροιμιάζει: perhaps we ought to read φροιμιάζη. 1163. L ἠγρεύσα (a late hand



- ΙΦ. αὐτόματον· ὄψιν δ' ὁμμάτων ξυνήρμωσεν.  
 ΘΟ. ἡ δ' αἰτία τίς; ἡ τὸ τοῖν ξένον μύσος;  
 ΙΦ. ἡδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.  
 ΘΟ. ἀλλ' ἡ τιν' ἔκανον βαρβάρων ἀκτῆς ἐπι; 1170  
 ΙΦ. οἰκείον ἦλθον τὸν φόνον κεκτημένοι.  
 ΘΟ. τίν'; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.  
 ΙΦ. μητέρα κατειργάσαντο κοινωνῶ ξίφει.  
 ΘΟ. Ἀπολλον, οὐδ' ἐν βαρβάροις ἔτλη τις ἄν.  
 ΙΦ. πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος. 1175  
 ΘΟ. ἡ τῶνδ' ἕκατι δῆτ' ἄγαλμ' ἔξω φέρεῖς;  
 ΙΦ. σεμνόν γ' ὑπ' αἰθέρ', ὥς μεταστήσω φόνου.

ἡγρεύσασθ'), P ἡγρεύσαθ' (a late hand ἡγρεύσατ'). 1168. Dobree and Kirchh. *ἡ τι* for the mss. *ἡ τό* (Monk wrongly prefers *ἡ τι*). I have with some hesitation left the mss. reading, thinking that τὸ μύσος is sufficiently explicable as a reference to Iphigeneia's words in v. 1163. Wecklein (as in v. 1154) τοῖν ξένον, which is established by the δεδράκατον in the next line (P, according to Kirchh., τὸν ξένων, and see on v. 1173). 1171. It is extraordinary that Markland should have proposed ἡλθέτην for ἦλθον τὸν, when the article gives the line its life. 1173. P<sup>1</sup> κοινῶν (Kirch.). 1174. mss. οὐδ' ἐν βαρβάροις τόδ' ἔτλη τις ἄν, Gaisford and Seidler rejected the τόδ', leaving the obj. of ἔτλη to be supplied from the context, Herm. put τόδ' for τις, leaving the subject to ἔτλη unexpressed, Elmsley τόδ' ἡλπισ' ἄν, Matthiae οὐδὲ βάρβαρός γ' ἔτλη τόδ' ἄν, Weil οὐδ' ἐν βαρβάροις ἔτλη τις ἄν, Nauck puts γ' where the mss. have τόδ'. The τόδ' of the mss. is evidently an interpolation; the aposiopesis is effective, and, in the stichomuthia, natural. Matthiae, Elmsley, and Weil are only following in the wake of the original interpolator, with more regard for the metre than he showed. Nauck's γ' may be right, but it is safer to leave it

- ΘΟ. μίᾱσμα δ' ἔγνωσ τοῖν ξένοιν ποίῳ τρόπῳ;  
 ΙΦ. ἤλεγχον, ὡς θεᾷς βρέτας ἀπεστράφη πάλιν.  
 ΘΟ. σοφὴν σ' ἔθρεψεν Ἑλλάς, ὡς ἦσθου καλῶς. 1180  
 ΙΦ. καὶ μὴν καθείσαν δέλεαρ ἡδύ μοι φρενῶν.  
 ΘΟ. τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι;  
 ΙΦ. τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.  
 ΘΟ. ὡς δὴ σφε σώσαιοι ἡδοναῖς ἀγγελμάτων.  
 ΙΦ. καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν. 1185  
 ΘΟ. σὺ δ' εἰς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.  
 ΙΦ. πᾶσάν γε μισοῦσ' Ἑλλάδ', ἥ μ' ἀπώλεσεν.  
 ΘΟ. τί δῆτα δρῶμεν, φράζε, τοῖν ξένοιν πέρι;  
 ΙΦ. τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.  
 ΘΟ. οὐκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν; 1190  
 ΙΦ. ἀγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω.  
 ΘΟ. πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ;  
 ΙΦ. θάλασσα κλύζει πάντα τὰνθρώπων κακά.  
 ΘΟ. ὀσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.  
 ΙΦ. καὶ τὰμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι. 1195  
 ΘΟ. οὐκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων;  
 ΙΦ. ἐρημίας δέῃ καὶ γὰρ ἄλλα δράσομεν.  
 ΘΟ. ἄγ' ἐνθα χρήσεις· οὐ φιλῶ τάρρηθ' ὀράν.

out. 1181. Wecklein assumes a gap before this verse: it is simpler, with Monk, to read *μὴν* for the mss. *νῦν*, Dindorf *καὶ δὴ*. 1182. Matthiae, rightly, *τι* for *τί*, Badham *μῶν* for the mss. *τῶν*. Monk *ἀγγέλλαντέ*. 1183. Monk puts in *γ'* after *Ὀρέστην*. 1184. mss. *σώσαιοι*, Markland "*mallem σώσης, ex sono*," so Nauck. 1185. P omits the *καὶ* after *ζῆν*, though L has it. 1194. Tournier *ὀσιώτεροι* for the mss. *ὀσιώτερον*. 1198. P has an erased *σ* before the *θ* in



ΙΦ. καὶ πόλει πέμψον τιν' ὅστις σημανεῖ ΘΟ. ποίους  
λόγους; 1209

ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. στείχε καὶ σήμαινε  
σύ. 1211

ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστίν. ΘΟ. εὖ γέ κηδεύεις  
πόλιν.

ΙΦ. καὶ φίλων γ' οὓς δεῖ μάλιστα. ΘΟ. τοῦτ' ἔλεξας  
εἰς ἐμέ. 1213

τύχας, Elmsley λόγους, which I have adopted. Herm. ταγὰς. It must be remembered that the end of a tetrameter is more likely to be corrupted than the end of a trimeter: also, as Schoene says, it is Euripides's habit to make his questions lead up to their answers. Vv. 1210-1213. In addition to the displacement of persons noticed on v. 1207, and perhaps in part owing to it, there seems to have been a further dislocation and derangement of this passage. In the mss., after the persons have been corrected, it stands

ΙΦ. ἐν δόμοις μέμνειν ἅπαντας. ΘΟ. μὴ συναντῶεν φόνῳ; 1210

ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστίν. ΘΟ. στείχε καὶ σήμαινε σύ.

ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. εὖ γέ κηδεύεις πόλιν.

ΙΦ. καὶ φίλων γ' οὐδεὶς μάλιστα. ΘΟ. τοῦτ' ἔλεξας εἰς ἐμέ.

The biggest blot is the οὐδεὶς. Markland gives the astonishing explanation "scil. πελαζέτω," a construction for which Elmsley slyly says he knows no warrant except an inscription on one of the doors of the Royal Academy (then) at Somerset House, which ran ΟΤΑΕΙΣ ΑΜΟΤΣΟΣ ΕΙΣΙΤΩ. Herm. (besides other transpositions) transposes vv. 1212 and 1213, writing γέ δεῖ for οὐδεὶς. This would be satisfactory if it were not that Kvičala's οὓς δεῖ (a modification of Badham's φιλῶ γ' οὓς δεῖ), with the original order of the lines, gives so much better and simpler an emendation as far as these two verses are concerned. For the remaining verses I propose to transpose

- ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ ΘΟ. τί χρῆμα  
δρῶ; 1215
- ΙΦ. ἄγνισον πυρσῷ μέλαθρον. ΘΟ. καθαρὸν ὡς μόλῃς  
πάλιν;
- ΙΦ. ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι, ΘΟ. τί χρή με  
δρᾶν;
- ΙΦ. πέπλον ὀμμάτων προθέσθαι. ΘΟ. μὴ παλαμναῖον  
λάβω;
- ΙΦ. ἦν δ' ἄγαν δοκῶ χρονίζειν, ΘΟ. τοῦδ' ὄρος τίς  
ἐστί μοι;
- ΙΦ. θαυμάσης μηδέν. ΘΟ. τὰ τῆς θεοῦ πρᾶσσο' ἐπὶ  
σχολῆς καλῶς. 1220
- ΙΦ. εἰ γὰρ ὡς θέλω καθαρμὸς ὅδε πέσοι. ΘΟ. συνενύ-  
χομαι.
- ΙΦ. τοῖσδ' ἄρ' ἐκβαίνοντας ἤδη δωματίων ὀρῶ ξένους

Iphigeneia's parts of vv. 1211 and 1212, and to strike out v. 1210 altogether. My reasons for the last are these: after such a sweeping order as that of v. 1210, that of v. 1212 is out of place; still less can it be reconciled with vv. 1226-1229 (which Herwerden consequently rejects): then *συναντῶεν* is a little difficult (Elmsley, followed by Monk and Nauck, *συναντῶσιν*). V. 1214 stands in the mss. *ὡς εὐκτως σε πᾶσα θαυμάζει πόλις*; Markland suggested that it might stand after v. 1202; Herm., Monk, Badham, and Weil take it to be the end of a tetrameter: Dindorf rightly rejected it as an interpolation. 1216. mss. *χρύσω*, Reiske *πυρσῷ*. L *μόλῃς*, P *μόλις*. 1218. Monk (unnecessarily) *προθέσ σου* for the mss. *προθέσθαι*. 1220. L<sup>1</sup> *μηδέν*, P and L<sup>2</sup> *μηθέν*. L *ἐπὶ σχολῇ*, P *ἐπεὶ σχολῇ*, Schaefer *ἐπὶ σχολῆς*, which is generally adopted. V. 1222 is unnecessarily altered by Kirchh. to *ἀλλὰ γὰρ βαίνοντας ἔξω*

καὶ θεᾶς μόσχους νεογνούς τ' ἄρνας, ὡς φόνῳ  
 φόνον  
 μυσαρὸν ἐκνίψω, σέλας τε λαμπάδων τά τ' ἄλλ'  
 ὅσα

προυθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια. 1225  
 ἐκποδῶν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,  
 εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἀγνεύει θεοῖς  
 ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,  
 φεύγετ', ἐξίστασθε, μὴ τῷ προσπέσῃ μύσος τόδε.  
 ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἣν νίψω  
 φόνον 1230

τῶνδε καὶ θύσωμεν οὗ χρή, καθαρὸν οἰκήσεις  
 δόμον,  
 εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τᾶλλα δ' οὐ λέγουσ'  
 ὁμως

τοῖς τὰ πλεῖον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

δ. δ. ξ. P δομάτων (Kirchh.). 1223. mss. κόσμον, Kirch.  
 κόσμον, Wecklein μόσχους, which I have adopted, as I think  
 with him that κόσμον is beside the mark (seeing that the statue  
 was going to be washed); and also μόσχους gets some support  
 from the mss. mistake ἀρσενας, which was corrected to ἄρνας  
 by Pierson. Kirchh. ὦν for ὡς not improbably. 1233. L θεά,  
 P θεᾶ.

## ΣΤΑΣΙΜΟΝ Γ.

- XO. εὐπαις ὁ Λατοῦς γόνος, στρ.  
 ὃν ποτε Δηλιάσιν 1235  
 καρποφόροις γνάλοις  
 ἔτικτε χρυσοκόμαν  
 ἐν κιθάρα σοφόν ᾧ τ' ἐπὶ τόξων  
 εὖστοχίᾳ γάννυται, φέρε δ' Ἴνιν  
 ἀπὸ δειράδος εἰναλίας 1240  
 λοχεΐα κλεινὰ λιποῦσ'  
 ἀστάκτων ματέρ' εἰς ὑδάτων,

1235. Herm. *τόν ποτε*. mss. *δηλιάς ἐν*, the correction is Seidler's. 1236. Weil reads *καρποφόρος*. 1237. In the mss. there is no verb (except the subordinate *γάννυται*) before *φέρειν* (or *φέρει*), and after *χρυσοκόμαν* comes *Φοῖβον*. This word Seidler was the first to reject as a gloss, and before *χρυσ*. Paley (followed by Dind.) inserts *τεκούσα*, Kirchh. and Bergk *ἔτικτε*. 1238. L *ἐν κιθάρα*, P *ἐκιθάρα*. mss. *ἄτ' ἐπί*, retained by Nauck, Dind., and Paley among later editors. Bergk saw that this passing mention of Artemis is out of place, and proposed *εἰτ' ἐπί*: Weil's emendation is much neater—*ᾧ τ' ἐπί*. mss. *τόξων*, a corrector in L *τόξον*. 1239. mss. *γάννυται*, a common spelling of the word in later prose. mss. *φέρει νιν*; Burges and Seidler *φέρεν Ἴνιν*, Bergk *φέρει νιν δ'* (reading *πρὶν* for *πρῶτα* in v. 1264): after *ἔτικτε* the *δέ* is wanted, but it comes in better in Kirchhoff's reading *φέρει δ' Ἴνιν*. 1240. mss. *ἐναλίας*, a corrector of L *εἰναλίας*. 1242. mss. *μάτηρ ὑδάτων*, Jacobs *ματέρ'*, Weil and Köchly *ματέρ' εἰς*, Wecklein *πρὸς νᾶμ'*. 1243. Dobree, followed by Monk and Badham, *βακχευθεῖσαν*. 1246.

τὰν βακχεύουσαν Διονύσῳ  
 Παρνάσιον κορυφάν,  
 ὅθι ποικιλόνωτος οἶνωπὸς δράκων 1245  
 σκιερᾷ κατάχαλκος εὐφύλλῃ δάφνῃ,  
 γᾶς πελώριον τέρας, ἄμφεπε  
 μαντεῖον χθόνιον φυλάσσω.  
 σὺ δέ νιν ἔτι βρέφος, ἔτι φίλας  
 ἐπὶ ματέρος ἀγκάλαισι θρώσκων 1250  
 ἔκανες, ὦ Φοῖβε, μαν-  
 τείων δ' ἐπέβας ζαθέων,  
 τρίποδὶ τ' ἐν χρυσέῳ  
 θάσσεις, ἐν ἀψευδεῖ θρόνῳ  
 μαντείας βροτοῖς 1255  
 θεσφάτων νέμων  
 ἀδύτων ὑπο, Κασταλίας ῥέεθρων  
 γείτων, μέσον γᾶς ἔχων μέλαθρον.

Θέμιν δ' ἐπεὶ γαῖων

ἀντιστ.

Most editors think *κατάχαλκος* corrupt. Among many emendations Badham's *κάτεχ' ἄλσος* (with *σκ. εὐ. δα.* in the gen.) seems the best: Köchly *καθέλικτος*, Hartung *κατάφαρκτος*, Musgrave *κατάμαλλος*. 1247. mss. *ἀμφέπει*, Seidler *ἀμφεπε*. In v. 1248 Köchly suggests that the gap which seems to have been made should be filled by the word *φυλάσσω*. I am afraid that there is but small chance that we can recover the right reading in this and the corresponding line. 1249. mss. *ἔτι μιν*, Nauck *σὺ δέ νιν*. 1254. L *θρόνω*, P *χρόνω*. 1255. After *βροτοῖς* in the mss. follows *ἀναφαίνων*, which Seidler rejects as a gloss. 1256. mss. *θεσφάτων ἐμῶν*, Musgrave *θεσφάτων νέμων*. 1257. mss.



παῖς ἀπενάσσειν ὁ Λα- 1260  
 τῶος ἀπὸ ζαθέων  
 χρηστηρίων, νύχια  
 χθὼν ἔτεκνώσατο φάσματ' ὀνείρων,  
 οἱ πολέσιν μερόπων τά τε πρῶτα  
 τά τ' ἔπειθ' ὄσ' ἔμελλε τυχεῖν 1265  
 ὕπνου κατὰ δνοφερὰς  
 χαμεύνας ἔφραζον σκοτίου,  
 μαντεῖον δ' ἀφείλετο τιμὰν  
 Φοῖβον φθόνῳ θυγατρὸς·  
 ταχύπους δ' ἐς Ὀλυμπον ὄρμαθεῖς ἄναξ 1270  
 χέρα παιδὸν ἔλιξεν ἐκ Ζήνους θρόνων

ὑπέρ, Seidler ὕπο, which the metre demands. 1259. mss. ἐπί  
 Scaliger ἐπέ. mss. γὰς λών, Bergk rejected λών here and γόνος  
 in v. 1234, Kirchhoff proposes γὰς ἐλών, Nauck γάιον, Kvičala  
 γαίων. 1260. mss. ἀπενάσατο, ἀπό. The gap between these  
 two words Herm. filled up by πυθῶνος (so too Bergk), Nauck  
 παῖς ἀπενάσσειν ὁ Λατῶος. 1263. mss. ἔτεκνώσατο, a corrector in  
 L erased the augment. P φάσματ' ἀ, L φάσματ' ὀνείρων. 1265.  
 mss. ὄσα τ', for which Herm. and Hartung ὄσ', Seidler ἀ τ'.  
 1267. mss. γὰς εὐνὰς ἔφραζον· Γαῖα δὲ τήν. The last word is  
 added in L by a corrector, and Hermann is doubtless right in  
 thinking that Γαῖα δὲ was also added to fill up the gap. Linder  
 χαμεύνας for γὰς εὐνὰς, which Weil adopts, reading φράζον Γαῖα  
 δε τάν for the rest of the line. I adopt χαμεύνας because of the  
 awkwardness of the two genitives ὕπνου and γὰς, and put in  
 σκοτίου, which I conjecture to have been rejected on account  
 of its similarity in meaning to δνοφερὰς, of which it may well  
 have been thought a gloss. 1268. mss. μαντεῖον ἀφείλετο,  
 Herm. μαντεῖον δ' ἀφ., Seidler, followed by Nauck, μαντείων.

Πυθίων δόμων χθονίαν ἀφε-  
 λείν μῆνιν νυχίους τ' ὀνείρους.  
 γέλασε δ', ὅτι τέκος ἄφαρ ἔβα  
 πολύχρυσά θέλων λατρεύματα σχεῖν. 1275  
 ἐπὶ δ' ἔσεισεν κόμαν,  
 πάνσκειν μυχίους ἐνοπᾶς,  
 ὑπὸ δ' ἀλαθοσύναν  
 νυκτωπὸν ἐξεῖλεν βροτῶν,  
 καὶ τιμὰς πάλιν 1280

1271. Wil.-Möll. says L and P have παιδνόν, which Scaliger read as a correction of ψαιδνόν (L<sup>2</sup> and P<sup>2</sup> according to W.-M.) or ψεδνόν (Ald.). mss. ἔλιξ' ἐκ διὸς θρόνων (L<sup>1</sup> ἔλεξ'), Seidler ἔλιξεν: Badham, followed by Nauck, δρεξεν εἰς Δίον θρόνον: Herm. ἐπὶ Ζῆνος. Ζῆνος for Διὸς is adopted by Dind. and Weil. Badham's δρεξεν seems overbold. Nauck χθονίας (to agree with θεᾶς in v. 1273. 1273. mss. θεᾶς μῆνιν νυχίους τ' ἐνοπᾶς: θεᾶς was held rightly by Seidler to be an interpolation explaining χθονίαν: he also thought that ἐνοπᾶς (which Herm. and others reject altogether) had been interchanged with ὀνείρους by a confusion of vv. 1273 and 1277. In the latter v. ἐνοπᾶς suits the metre and ὀνείρους does not. Wecklein cuts the knot by reading θεᾶς μαντοσύναν. (This dispenses with the necessity of φυλάσσω or the like in v. 1248.) 1276 and 1277. mss. ἐπέλ. The correction to ἐπὶ was made by Musgrave, who then reads δὲ σεῖσας, which is necessary if the mss. παύσειν is kept in v. 1277, but not, if, with Badham, we read παύσαι or with Köchly παύσειν. Bergk, on account of the closely following νυκτωπὸν suggests μυχίους. 1278. mss. ἀπό, Wecklein ὑπό. For ἀλαθοσύναν (mss.) Markland conjectured μαντοσύναν (so Dind. and Köchly), and Musgrave said some mss. had it. Nauck δ' ἀλαθοσύναν, which is ridiculed by Bergk and adopted

θῆκε Λοξία,  
 πολυάνορι δ' ἐν ξενόεντι θρόνῳ  
 θάρσῃ βροτοῖς θεσφάτων ἀοιδαῖς.

by Wecklein. Weil retains λαθ. 1283. Tournier (followed by Weil) ἀοιδάς, Monk ἀιδοῖς.

ΕΞΟΔΟΣ.

- ΑΓΓ. ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,  
 Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς; 1285  
 καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας  
 ἔξω μελάθρων τῶνδε κοίρανον χθονός.
- ΧΟ. τί δ' ἔστιν, εἰ χρή μὴ κελευσθεῖσαν λέγειν;
- ΑΓΓ. βεβᾶσι φρουδοὶ δίπτυχοι νεανίαι  
 Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων 1290  
 φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας  
 λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.
- ΧΟ. ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις  
 ἄνακτα χώρας, φρουδὸς ἐκ ναοῦ συθείς.
- ΑΓΓ. ποί; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα. 1295
- ΧΟ. οὐκ ἴσμεν· ἀλλὰ στείχε καὶ δίωκέ νιν  
 ὅπου κυρήσας τοῖσδ' ἀπαγγελεῖς λόγους.
- ΑΓΓ. ὁρᾷτ', ἄπιστον ὥς γυναικεῖον γένος·  
 μέτεστι χυμῖν τῶν πεπραγμένων μέρος.
- ΧΟ. μαίνει; τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα; 1300

1285. L and P τῆσδε γῆς, L<sup>3</sup> γῆς τῆσδε. Elmsley ποῖ for the mss. ποῦ. 1288. P<sup>1</sup> κελευσθεῖσαν (Kirchh.). Herm. adopts Lenting's mistaken εἰ με χρή (see Explanatory Notes). 1291. Markl. φυγόντες: Badham unhesitatingly follows him. 1299. mss. θ' ὑμῖν, Seidler (μέτεστιν) ὑμῖν, Markland (now generally followed) χυμῖν. μέρος (which Markl. takes adverbially) is unusual with μέτεστι, hence Nauck conjectures τῶνδε τῶν πεπραγμένων, Wecklein conjectures σαφώς for μέρος. 1300. L and P τῶν, Ald. τοῦ. 1301 is given in the mss. to ΑΓΓ. and νν

οὐκ εἴ κρατούντων πρὸς πύλας ὅσον τάχος;

ΑΓΓ. οὐ πρὶν γ' ἂν εἴπῃ τοῦπος ἐρμηνεύς τόδε,  
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.  
ὦῃ χαλαῖτε κληῖθρα, τοῖς ἔνδον λέγω,  
καὶ δεσπότη σημήναθ' οὐνεκ' ἐν πύλαις 1305  
πάρειμι, καινῶν φόρτον ἀγγέλλων κακῶν.

ΘΟ. τίς ἀμφὶ δῶμα θεῶς τόδ' ἴστησιν βοήν,  
πύλας ἀράξας καὶ ψόφον πέμψας ἔσω;

ΑΓΓ. ἐφασκον αἶδε—καί μ' ἀπήλαννον δόμων—

1302 and 1303 to XO. Heath corrected this. 1302. mss. εἴποι, Blomfield, Porson, and Elmsley εἴπῃ (see on v. 281). 1306. Weil *εισφέρων* for the mss. ἀγγέλλων, which he not improbably conjectures to have been a gloss. Nauck ἀγγέλων. 1307. Tournier δδ' for the mss. τδδ'. 1308. Markl. suggests πύλας τ'. L ψόφον, P φόβον (for a somewhat similar mistake see v. 1037). 1309. mss. ψευδῶς ἔλεγον αἶδε. Every one sees that these words want correction, but it has seemed to some recent editors so uncertain what the correction should be, that they (e.g. Nauck and Weil) have left them untouched. Either (as Monk, Badham, Heimsoeth, and Wecklein think) ψευδῶς ἔλεγον is a commentator's explanation of some lost word, or (as Herm., Kirchh., and Köchly think) ἔλεγον only is such an addition, or (as Markl., Musgrave, Elmsley, and Kvičala think) the reading is a corruption. On the first hypothesis the simplest correction is Heimsoeth's *ἔψευδον* (so Dind., and Wecklein; Badham *ἐπλασσον*): on the second, Herm. (modified by Matthiae) ψευδῶς ἀρ', Pierson ψευδῶς λέγουσαι μ' αἶδ': on the third, Musgrave's ψύδρ' ἔλεγον seems to me the best: (Markl. ψευδῶς ἔλεγον αἶδ' αἰ μ', Kvičala φεύ·|ὡς ἔλεγον, Nauck πῶς δ' ἔλεγον). I would propose *ἐφασκον*, which often means "pretend" and yet is often enough used without this meaning

ὡς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα. 1310

ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;

ΑΓΓ. αὐθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶ  
παρόντ' ἄκουσον. ἢ νεᾶνις ἢ ἠνθάδε  
βωμοῖς παρίστατ', Ἰφιγένει', ἔξω χθονὸς  
σὺν τοῖς ξένοισιν οἴχεται, σεμνὸν θεᾶς 1315  
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.

ΘΟ. πῶς φῆς; τί πνεῦμα συμφορᾶς κεκτημένη;

ΑΓΓ. σφίξουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσει.

ΘΟ. τὸν ποῖον; ἄρ' ὃν Τυνδαρεὶς τίκτει κόρη;

ΑΓΓ. ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο. 1320

ΘΟ. ὦ θαῦμα, πῶς σε μείζον ὀνομάσας τύχῳ;

ΑΓΓ. μὴ ἂν αὐθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·  
σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρῶντισον  
διωγμὸν ὅστις τοὺς ξένους θηράσεται.

ΘΟ. λέγ'· εὐ γὰρ εἶπας· οὐ γὰρ ἀγχίπλου πόρον 1325  
φεύγουσιν, ὥστε διαφυγεῖν τοῦμὸν δόρυ.

to make a commentator think an explanatory ψευδῶς ἔλεγον  
needful. Besides, ἐφασκον gives the messenger's words more  
the tone of a defence of himself for making such a noise;  
and this is natural in a messenger. (It is true that, as Paley  
says, the parenthesis is awkward, but it is by no means an  
impossible one in a rather disconcerted man's mouth.) 1310.  
mss. ἦς corrected by Scaliger and Canter to εἴης. 1314. Weck-  
lein ἐφίστατ' for the mss. παρίστατ'. 1319. L τόν, P τό. 1320.  
mss. θεά, Ald. θεᾶ. 1321. Markl. suggested μείον for the mss.  
μείζον. 1324. mss. διωγμός, Herm. διωγμόν: P<sup>1</sup> ὅστι, hence  
Nauck suggested διωγμ' ὅπως τι. I have followed Herm. 1325.  
mss. ἀγχίπλους, Hesych. i. 75 ἀγχίπους· εὐδιακόμιστος, καὶ ὁ  
παρεστώς. καὶ σύνεγγυς. Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Ταύροις.

ΑΓΓ. ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίους,  
οἷ ναῦς Ὀρέστου κρύφιος ἦν ὥρμισμένη,  
ἡμᾶς μὲν, οὓς σὺ δεσμὰ συμπέμπεις ξένοιον  
ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω 1330  
Ἀγαμέμνονος παῖς, ὥς ἀπόρρητον φλόγα  
θύουσα καὶ καθαρμὸν ὄν μετῴχετο.  
αὐτὴ δὲ χερσὶ δέσμ' ἔχουσα τοῖν ξένοιον  
ἔστειχ' ὀπισθε. καὶ τὰδ' ἦν ὑποπτα μὲν,  
ἤρεσκε μέντοι σοῖσι προσπόλοις, ἄναξ. 1335  
χρόνῳ δ', ἔν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,  
ἀνωλόλυξε καὶ κατῆδε βάρβαρα

(Perhaps, as Herm. thinks, we ought to read ἀγχιπλοῦς in Heerych. Weil thinks two different glosses are mixed up here). 1327. mss. θαλασσίας, though they have θαλασσίους at v. 236. At Hec. 698 again the mss. have ἀκταῖς θαλασσίαις. As Wecklein says, Euripides seems to have been fond of adjectives of two terminations (cf. Med. 1194, 1375 δῆλος, ῥέδιος). Hence Monk and Wecklein θαλασσίους. Cf. v. 859 δόλιον where the mss. have δολίαν. 1229. P συμπέπει. I have followed Wecklein in writing ξένοιον for the mss. ξένων: cf. v. 1154. 1332. Herm. and Paley, without comment, θύσουσα. 1333. mss. αὐτὴ δ' ὀπισθε, and in 1334 ἔστειχε χερσὶ (P χεροῖν with χερσὶ written over it by a later hand), Nauck αὐτὴ δε χερσὶ and ἔστειχ' ὀπισθε. I have followed Nauck. It is possible that, as there may have been some doubt about ὀπισθε (for ὀπισθεν, which Dind. reads), and as the form χεροῖν got into the text by mistake, the two words may have been written in the margin, and have thus been interchanged. Weil suggests χειρὶ. 1334. mss. μὲν, Badham, followed by Nauck, μὴ: but the messenger does not seem elsewhere (vv. 1340-1344) to separate himself from the rest. 1336. mss. δοκῇ,

μέλη μαγείουσ', ὥς φόνον νίζουσα δῆ.  
 ἐπεὶ δὲ δαρὸν ἦμεν ἴμενοι χρόνον,  
 ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι 1340  
 κτάνοιεν αὐτὴν δραπέται τ' οἰχοίατο.  
 φόβῳ δ' αἶ μὴ χρῆν εἰσορᾶν καθήμεθα  
 σιγῇ· τέλος δὲ πᾶσιν ἦν αὐτὸς λόγος,  
 στείχειν ἔν' ἦσαν, καίπερ οὐκ ἐωμένοις.  
 κἀνταῦθ' ὀρώμεν Ἑλλάδος νεὼς σκάφος 1345  
 ναύτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας 1347  
 ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας  
 ἐλευθέρους. πρύμνηθεν ἐστῶτες νεὼς 1349

Matthiae corrected this to δοκοῖ (cf. on v. 281). 1338. mss. ματεύουσ', Reiske and others corrected this to μαγείουσ'. 1343. mss. αὐτός, corrected by Schaefer to αὐτός. 1344. "*Schaeferus Mel. crit. p. 99, legi malebat ἐωμένους. Accusativum si haberent libri, phraseologus aliquis reponi mallet dativum. . . . Velles profecto criticos quae corrupta, non quae sana sunt corrigere,*" Herm. 1346. I have followed Herm. in printing this verse after v. 1394. In v. 1395 his emendation *παλιμπρυνηδόν* seems certain, and unless v. 1346 comes in there, the *νεὼς* in v. 1394 must be altered (Paley *σκάφος* or *πνέων*, Wecklein *σκάφος*). It is a strong confirmation of the transposition that the verse thus goes 48 lines farther down. We saw above (see Excursus C.) that there were in some ms. (probably the one from which L and P were copied) 24 lines on a page. This line may have stood first on the left-hand page, and the copier may have turned over two pages at once and written a line before he found out his mistake, and then, in his confusion, crossed out the line in the wrong ms. If v. 1346 be kept here, either *κατῆρει* must be altered (Markl. *κατῆρες*, Bothe *κατῆρη*), or the construction is very harsh. Vv. 1349-1353. The greatest



σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια, 1352  
 κοντοῖς δὲ πρῶραν εἶχον, οἳ δ' ἐπωτίδων 1350  
 ἄγκυραν ἐξανήπτον, οἳ δὲ κλίμακας 1351  
 πόντῳ διδόντες τοῖν ξένοιν καθίεσαν. 1353  
 ἡμεῖς δ' ἀφειδήσαντες, ὡς ἐσείδομεν  
 δόλια τεχνήματ', εἰχόμεσθα τῆς ξένης 1355  
 πρυμνησίῳν τε, καὶ δι' εὐθυντηρίας  
 οἴακας ἐξηροῦμεν εὐπρίμνου νεώς.  
 λόγοι δ' ἐχώρουν· τίνι λόγῳ πορθμεύετε  
 κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους;  
 τίνος τίς ὦν σὺ τήνδ' ἀπεμπολᾶς χθονός; 1360  
 ὃ δ' εἶπ'· Ὅρεστης τῆσδ' ὁμαιμος, ὡς μάθης,  
 Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι  
 λαβὼν ἀδελφὴν, ἣν ἀπώλεσ' ἐκ δόμων.

difficulty here is v. 1352. It makes no sense where it is, and separates two verses which are evidently consecutive. Wecklein, who says he follows Bergk, rejects it. Köchly (followed by Weil) puts it after v. 1349, supposing a gap after ἐλευθέρους, and reading ἐστῶτες for the mss. ἐστῶτας. Kirchh. rearranges some of the words but not the whole verses, suggesting ἀγκ. ἐξαν. ἡ πρυμνήσια | σπευδ. ἦγ. δ. χερ. καὶ κλίμακα | πόντῳ διδόντες τ. ξ. καθ. I have followed Köchly almost entirely, but I prefer an asyndeton to a lacuna, and therefore have only put a stop at ἐλευθέρους. 1349. mss. νεῶν, corrected by Ald. to νεώς. 1350. L πρῶραν, P πρῶροις. 1351. mss. ἀγκύρας, corrected by Scaliger to ἀγκυραν. 1353. mss. δὲ δόντες, Kirchh. διδόντες. mss. τὴν ξένην, corrected by Seidler to τοῖν ξενοῖν (cf. on v. 281). 1358. Nauck νόμῳ for the mss. λόγῳ. L πορθεύετε, P πορθμεύετε. 1359. mss. ξόανον καὶ θυηπόλον, well corrected by Musgrave to ξόανα καὶ θυηπόλους. 1360. mss. ὦν τήνδ', Markl. ὦν σὺ τήνδ'. 1361. Ald. μάθεις (cf. v. 281). 1368. mss. τυγμαί τ', corrected

ἀλλ' οὐδὲν ἦσσαν εἰχόμεσθα τῆς ξένης  
 καὶ πρὸς σ' ἔπεσθαι διεβιαζόμεσθά νιν, 1365  
 ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.  
 κείνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν  
 ἡμεῖς τε· πυγμαὶ δ' ἦσαν ἐγκροτούμεναι,  
 καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν θαμὰ  
 εἰς πλευρὰ καὶ πρὸς ἦπαρ ἤκοντίξετο, 1370  
 ὥστε συνάπειπεν καὶ συναποκαμεῖν μέλη.  
 δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι  
 ἐφεύγομεν πρὸς κρημνόν, οἳ μὲν ἐν κάρᾳ  
 κάθαιμ' ἔχοντες τραύμαθ', οἳ δ' ἐν ὄμμασιν·  
 ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρως 1375  
 ἐμαρνάμεσθα καὶ πέτρους ἐβάλλομεν.  
 ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἐπι  
 σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.  
 κὰν τῷδε, δεινὸς γὰρ κλύδων ὥκειλε ναῦν  
 πρὸς γῆν, φόβος δ' ἦν παρθένω τέγξαι πόδα, 1380

in Ald. to *πυγμαὶ δ'*. Badham suggested *ἦσσαν* for the mss. *ἦσαν*. 1369. I have adopted Bergk's *θαμὰ* for the mss. *ἀμα*. 1371. mss. *ὥστε ξυνάπτειν*, which Dind., Nauck, Weil, and Wecklein retain; Markl. *ὥστε συναπειπέν*, Herm. *ὥστῳ ξυνάπτειν*, Monk *ὥστ' ἐξαναπτειν* which, if it meant, as he says it does, "to lose the power of breathing," would do very well, but it does not; it means "to recover breath." I have adopted Markland's reading as a *pis aller*. 1375. Monk *εὐλαβεστέρον*. 1380. In both L and P there is a lacuna between *ἦν* and *τέγξαι*, corresponding to a lacuna 24 lines further down between *γυμνὰς ἐκ* and *ἐπωμίδας*. A later hand in L filled the gap by *ὥστε μή*, and in P by *ναυδάταις* (Ald. *νανάταις*). No conjectures based on these additions are worth considering. Badham

λαβὼν Ὀρέστης ὦμον εἰς ἀριστερόν,  
 βὰς εἰς θάλασσαν ἀπὶ κλίμακας θορών,  
 ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεώς,  
 τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης  
 ἀγαλμα. ναὸς δ' ἐκ μέσης ἐφθέγγετο 1385  
 βοή τις· ὦ γῆς Ἑλλάδος νεανίαί  
 λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε·  
 ἔχομεν γὰρ ὦνπερ εἶνεκ' ἄξιον πόρον

suggested παρθένῳ, Kirch. τῇ κόρῃ or τῇ ξένῃ, Köchly ἱερῶν. I have adopted Badham's conjecture. 1382. I have adopted Wecklein's κλίμακας for the mss. κλίμακος. 1383. mss. εὐσῆμου, corrected by Pierson to εὐσέλμου. 1384. mss. τὸ δ', corrected by Markl. to τό τ'. The δ' was evidently written by some one who took ἀγαλμα to be the subject of ἐφθέγγετο. This mistake led to the suppression of the δ' after ναὸς, and also to the alteration in Ald. of βοή τις into βοήν τι'. 1385. mss. νηός, Kirchh. ναός. Markland put in the necessary δ'. 1386. mss. γῆς Ἑλλάδος ναῦται νεώς, Markl. τῇσδ' for γῆς, Barnes, Pierson, and Porson put a comma after ναῦται instead of after νεώς. (F. G. Schmidt ναύτης λεώς, so Weil.) It seems most probable that there was some word after Ἑλλάδος by which the men were addressed, and that over this some one wrote ναῦται by way of explanation, and that then some one else, remembering v. 1345, added νεώς. Badham suggests λωτίσματα from Hel. 1593 (but it is not likely that Eur. would repeat himself in using such an out-of-the-way word). Köchly νεηλάται (but this seems to have meant a pilot or steersman). As I think, this lost word has, so far, not been recovered, I have adopted Nauck's νεανίαί as a stop-gap. 1387. mss. κώπαις, Markl. κώπας, but, much better, Reiske κώπης. mss. ῥοθιά τε λευκαίνετε, well corrected by Scaliger to ῥοθιά τ' ἐκλευκαίνετε, Porson (κώπαις) ῥόθι' ἀλὸς λευκαίνετε. 1388. mss. ἐξείνων, corrected

Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.  
 οἱ δὲ στεναγμὸν ἥδὺν ἐκβρυχώμενοι 1390  
 ἔπαισαν ἄλμην. ναῦς δ', ἕως μὲν ἐντὺς ἦν  
 λιμένος, ἔχώρει· στόμια διαπερῶσα δὲ  
 λάβρω κλύδωνι συμπεσοῦς' ἠπείγετο·  
 δεινὸς γὰρ ἔλθων ἄνεμος ἑξαίφνης νεὼς  
 ταρσῷ κατήρει πύτυλον ἐπτερωμένον 1346  
 ὥθει παλιμπρυμνηδόν· οἱ δ' ἑκατέρουν 1395  
 πρὸς κύμα λακτίζοντες· εἰς δὲ γῆν πάλιν

by Monk to *ἄξενον*. The εὔξ. π. was due possibly to Andr. 1262. (It is just possible that, as Markland suggested, we ought to read *ἔχετε*, and in v. 1389 *εἰσεπλεύσατε*—it would mend the metre in 1388, and it seems strange that the mysterious voice should speak as if it were one of the crew.) 1393. mss. *ἠπείγετο*, Markl. conjectured *ἀπήγετο*, Pierson *ἐπείχετο*, so later Madvig, who says the mss. reading could only mean hurried on its course. But the word seems to have had the notion of *hustle* as well as that of *bustle*. 1394. mss. *νεὼς*, which Wecklein, who will not allow Hermann's transposition of v. 1346 (see Critical Notes above) though he does adopt *παλιμπρυμνηδόν*, alters to *σκάφος*, holding that *νεὼς* was a late alteration made to fit in with the already corrupt *πάλιν πρυμνήσι*'. 1395. *παλιμπρυμνηδόν* is Hermann's excellent correction of the mss. *πάλιν πρυμνήσι*'. He found the word in Hesychius. 1396. mss. *κύμα*, Nauck *κέντρα*. mss. *εἰς γῆν δέ* (a later hand in L wrote *δή* over *δέ*), Brubach and Canter *εἰς δέ γῆν*, Porson *εἰς γῆν δ' αὖ πάλιν*, Musgrave (followed by Herm.) *εἰς γῆν δ' ἔμπαλιν*. I adopt the more rhythmical *εἰς δέ γῆν*, conjecturing that the mistake arose thus: first, the *εἰς* (or *ἐς*) was omitted owing to its coming after *λακτίζοντες*, then *γῆν* and *δέ* were transposed, then the missing *εἰς* was replaced.

κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ  
 Ἀγαμέμνονος παῖς ἠΰξατ'· ὦ Λητοῦς κόρη,  
 σῶσόν με τὴν σὴν ἱερίαν πρὸς Ἑλλάδα  
 ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἑμαῖς.  
 φιλεῖς δὲ καὶ σὺ σὺν κασίγνητον, θεά· 1401  
 φιλεῖν δὲ κάμῃ τοῖς ὁμαίμονας δόκει.  
 ναῦται δ' ἐπηνφήμησαν εὐχαῖσιν κόρης  
 παιᾶνα, γυμνὰς ἐκ χερῶν ἐπωμίδας  
 κώπη προσαρμόσαντες, ἐκ κελεύματος. 1405

1399. mss. *ιερίαν*, corrected by Barnes. 1404. The mss. show a gap between *γυμνὰς ἐκ* and *ἐπωμίδας* (cf. on v. 1380) which a later hand in P filled up with *χερῶν*, and in L with (*ἐκ*)*βαλόντες*. Neither of these words, therefore, can lay claim to the authority of old tradition. The difficulty is increased by a doubt whether *ἐπωμῖς* means shoulder-point, or the part of the tunic which goes over the shoulder. Musgrave *ἐξ ἐπωμίδων χέρας*; but, besides that the transposition is unaccounted for, what sense can the *ἐκ κελεύματος* make with this? Nauck *γυμνὰς εὐχερώς*, but I think we have no right to go beyond the mss. *ἐκ*, and have therefore kept the old suggestion *ἐκ χερῶν*, not understanding it, however, as Weil does, as a round-about way of saying, "arms naked from hand to shoulder," but taking the passage (with Wecklein) to mean "fastening the oar handle under the armpits," so as to be able to raise the hands at the pæan-singing—*ἐπωμῖς* being used for the unpoetical *μάλη* or *μασχάλη*, and as being the part of the body which was seen (bare) over the oar-handle. *ἐκ χερῶν* I take to mean "letting go with the hands, shifting the oar-handle from the hands which had just held it, to the armpits." In the next verse I have put a comma after *προσαρμόσαντες*. The two lines may, as Wecklein says, have been imported from some other play.

μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος.  
 χῆμῶν τις εἰς θάλασσαν ὠρμήθη ποσίν,  
 ἄλλος δὲ πλεκτὰς ἐξανήπτεν ἀγκύλας.  
 ἀχὼ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην,  
 σοὶ τὰς ἐκείθεν σημανῶν, ἄναξ, τύχας. 1410  
 ἀλλ' ἔρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·  
 εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,  
 οὐκ ἔστιν ἐλπίς τοῖς ξένοις σωτηρίας.  
 [πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ  
 σεμνὸς Ποσειδῶν Πελοπίδαις ἐναντίος 1415  
 καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον  
 σοὶ καὶ πολίταις, ὥς ἔοικεν, ἐν χεροῖν  
 λαβεῖν ἀδελφὴν θ', ἣ φόνου τοῦ 'ν Αὐλίδι  
 ἀμνημόνευτος θεᾶν προδοῦσ' ἀλίσκεται.]

XO. ὦ τλήμον Ἰφιγένεια, συγγόνου μέτα 1420

θανεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘO. ὦ πάντες ἄστοι τῆσδε βαρβάρου χθονός,

1407. I have followed Köchly in adopting Rauchenstein's *χῆμῶν* for the mss. *χὼ μὲν*. 1408. mss. *ἀγκύρας*, corrected by Musgrave to *ἀγκύλας* (Kirchh. says the *ρ* in P's *ἀγκύρας* looks like a correction). I have put verses 1414–1419 in brackets as I do not believe that these halting lines, with their superfluous and ill-timed piece of mythologizing, were written by Euripides. Some of the faults in them have been cured by later commentators—e.g. Matthiae writes in v. 1415 *πελοπίδαις ἐναντίος* for the mss. *πελ. δ' ἐναντίος*, and takes away the stop after *ἐναντίος*. Musgrave *ἀδελφὴν θ'* for the mss. *τ' ἀδελφὴν*, and Weil and Köchly (improving on Badham, who wrote *φόνου τοῦ 'ν Α.* *ἀμνημόνευτον θεᾶν*) *φόνου τοῦ 'ν 'Αὐλίδι* | *ἀμνημόνευτος θεᾶν* for the mss. *φόνον τὸν Αὐ.* *ἀμνημόνευτον θεᾶν*. 1421. L *πάλιν*, P

οὐκ εἶα πῶλοις ἐμβαλόντες ἡνίας  
 παράκτιοι δραμείσθε κάκβολας νεῶς  
 Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῇ 1425  
 σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,  
 οἳ δ' ὠκυπομποὺς ἔλξετ' εἰς πόντον πλάτας;  
 ὥς ἐκ θαλάσσης ἐκ τε γῆς ἱππεύμασι  
 λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας  
 ρίψωμεν, ἢ σκόλοψι πῆξωμεν δέμας. 1430  
 ὑμᾶς δὲ τὰς τῶνδ' ἱστορας βουλευμάτων  
 γυναῖκας αὖθις, ἡνίκ' ἂν σχολὴν λάβω,  
 ποινασόμεσθα· νῦν δὲ τὴν προκειμένην  
 σπουδὴν ἔχοντες οὐ μενούμεν ἡσυχοί.

## ΑΘΗΝΑ.

ΑΘ. ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ 1435  
 θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.  
 παῦσαι διώκων ῥεύμα τ' ἐξορμῶν στρατοῦ·  
 πεπρωμένος γὰρ θεσφάτοισι Λοξίου  
 δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἑρινύων χόλον  
 φεύγων ἀδελφῆς τ' Ἀργος εἰσπέμψων δέμας 1440

πόλις. 1424. P νεῶν corrected, L νεῶς. 1426. P<sup>1</sup> δυσσεβεῖς. 1432. Tournier γυναῖκες for the mss. γυναῖκας. mss. αὖτις. 1433. Barnes τῶν προκειμένων for the mss. τὴν προκειμένην. 1435. mss. πορθμεύεις, Nauck πορσύνεις, Wecklein suggests τόνδ' ἐπευθύνεις. 1438. mss. πεπρωμένοις, corrected by Herm. to πεπρωμένος. 1439. L τόν, P τῶν. 1441. After this verse in L comes the verse τῶν νῦν παρόντων πημάτων ἀναψυχάς. It does not occur in P, and is condemned by Kirchhoff as made up from Hipp. 600 and Suppl. 615. So too Nauck, Dind., Köchly,

ἄγαλμά θ' ἱερὸν εἰς ἐμὴν ἄξων χθόνα.  
 πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν  
 δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλπ,  
 ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα  
 πόντου τίθησι νῶτα πορθμεύειν πλάτῃ. 1445  
 μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολάς,  
 κλύεις γὰρ αὐδὴν καίπερ οὐ παρὼν θεᾶς,  
 χώρει λαβὼν ἄγαλμα σύγγονόν τε σὴν.  
 ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς,  
 χῶρός τις ἔστιν Ἀτθίδος πρὸς ἐσχάτοις 1450  
 ὄροισι, γείτων δειράδος Καρυστίας,  
 ἱερός, Ἀλάς νιν οἶμὸς ὀνομάζει λεῶς·  
 ἐνταῦθα τεύξας ναὸν ἱδρυσαι βρέτας,  
 ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,  
 οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα 1455  
 οἷστ' ἔρποντο Ἐρινύων. Ἄρτεμιν δέ νιν βροτοὶ  
 τὸ λοιπὸν ὑμνήσουσι Ταυροπόλῃν θεάν.  
 νόμον τε θὲς τόνδ'· ὅταν ἐορτάξῃ λεῶς,  
 τῆς σῆς σφαγῆς ἄποιν', ἐπισχέτω ξίφος  
 δέρῃ πρὸς ἀνδρὸς αἰμά τ' ἐξανιέτω, 1460

and Wecklein. Weil accepts the verse. 1445. mss. πορθμεύων, corrected by Tyrwhitt to πορθμεύειν. 1453. mss. τάξας, corrected by Pierson to τεύξας. 1454. mss. τῆς, corrected by Herm. to γῆς. 1457. mss. Ταυροπόλον. I have adopted Elmsley's Ταυροπόλῃν (so Soph. Aj. 172 Ταυροπόλα Διδὸς Ἄρτεμιν) as it is probable that if the form in os had been current in Euripides's time (as it was afterwards) he would have used it and chosen his words so as to avoid the anapaest. 1458. mss. θέσθε (Wil.-Möll.) corrected by Porson to θὲς. 1460. mss. ἐξανιέτω, corrected



ὀσίας ἑκατι θεά θ' ὅπως τιμὰς ἔχῃ.  
 σέ δ' ἀμφὶ σεμνάς, Ἴφιγένεια, κλίμακας  
 Βραυρωνίας δεῖ τῇδε κληδουχεῖν θεῇ.  
 οὐ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων  
 ἄγαλμά σοι θήσουσιν εὐπήνους ὑφάς, 1465  
 ἃς ἂν γυναῖκες ἐν τόκοις ψυχορραγαῖς  
 λείπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπειν χθονὸς  
 Ἑλληνίδας γυναῖκας ἐξεφίεμαι

γνώμης δικαίας εἶνεκ', ἐξέσωσα δὲ  
 καὶ πρίν, σ' Ἀρείοις ἐν πάγοις ψήφους ὥσας 1470

by Musgrave to ἐξανιέτω. 1461. mss. θεάς, corrected by Mark-  
 land to θεά θ': Monk retains θεᾶς, reading 'Οσίας as a pro-  
 per name. 1462. Pierson λείμακας for the mss. κλίμακας.  
 Herm.'s comment on this is "*Temerarium est descriptiones  
 tentare locorum quos quis non ipse viderit.*" 1463. mss.  
 τῇσδε-θεᾶς, I have followed Wecklein in adopting Mark-  
 land's suggestion τῇδε θεᾶ. 1465. L θήσουσιν, P θήσουσ'. Vv.  
 1468-1474. I am afraid we must be content to remain in  
 ignorance of the true form and matter of the end of Athena's  
 speech. Not only is it fragmentary, but it is not easy to be  
 sure where the gap or gaps are. The general supposition is  
 that of Brodaeus, that the lost passage came between vv.  
 1468 and 1469. Herm. and Monk think these two lines were  
 consecutive, and they make alterations a few lines lower  
 down—Herm. suggesting after v. 1471 (in which he keeps  
 the mss. reading) κρίνουσα τάσδε πάντα τ' εἰσέπειτ' αἶψ', Monk  
 suggesting νόμισμα θεῶν αἶψ' αἶψ' in v. 1471, and rejecting vv.  
 1473 and 1474 as spurious. 1469. mss. ἐκώσασά σε, and in 1470  
 καὶ πρίν γ'; the right reading has been recovered from the  
 scholiast on Aristophanes, *Frogs* 685 ἐξέσωσα δε (so Cod. Ven.

κρίνας', 'Ορέστα· καὶ νόμισμ' ἔστω τόδε,  
νικᾶν ἰσήμερις ὅστις ἂν ψήφους λάβῃ.  
ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονός,  
'Αγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.

ΘΟ. ἄνασσ' 'Αθάνα, τοῖσι τῶν θεῶν λόγοις 1475  
ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.  
ἐγὼ δ' 'Ορέστη τ', εἰ φέρων βρέτας θεᾶς  
βέβηκ' ἀδελφὴν τ', οὐχὶ θυμοῦμαι· τί γὰρ  
πρὸς τοὺς σθένοντας θεοὺς ἀμιλλᾶσθαι καλόν;  
ἔπωσαν εἰς σὴν σὺν θεᾶς ἀγάλαματι 1480

—Dindorf) | καὶ πρίν σ'. 1471. mss. νόμισμ' εἰς ταυτό γε, Markland  
ἔσται τόδε, Köchly νόμιμον ἔστω τόδε. I have adopted the ἔστω,  
as I think Athena is represented not as revealing the future,  
but as establishing one of the sacred customs of her favourite  
city. 1473. Reiske suggested σὺν κασιγνήτῳ. With this read-  
ing ἐκκομίζου (as a *middle* and not, as Elmsley says Reiske took  
it, as a *passive*) would refer to the chorus. Elmsley corrected  
the mss. κασίγνητον to κασιγνήτην. No doubt if we had the  
lines lost after 1468, they would explain how Athena came to  
speak of Orestes's trial before the court of the Areopagus, and  
whose γνώμη δικάια is referred to; also they might show what  
orders Athena gave the Chorus (see v. 1494), they might even  
give some justification for the apparently weak and superfluous  
lines 1473 and 1474. But no conjecture as to the contents of  
these missing lines will be likely to satisfy any one but its  
author. If it were not that I think we ought to leave the  
passage in this uncertainty, I should adopt Reiske's emenda-  
tion of v. 1473. 1478. I have ventured to alter the mss.  
ἀδελφῇ to ἀδελφὴν, so that the τ' after 'Ορέστη corresponds  
to the δὲ καὶ in v. 1482 (a correspondence which is not re-  
markable after the long parenthesis: cf. Thuc. i. 25 τε—ἀμα

γαίαν, καθιδρύσαιντό τ' εὐτυχῶς βρέτας·

πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα

γυναῖκας, ὥσπερ σὸν κέλευμ' ἐφίεται.

παύσω δὲ λόγχην ἣν ἐπαίρομαι ξένοις

νεῶν τ' ἑρετμά, σοὶ τὰδ' ὥς δοκεῖ, θεά. 1485

ΑΘ. αἰνῶ· τὸ γὰρ χρεὼν σοῦ τε καὶ θεῶν κρατεῖ.

ἴτ' ὦ πνοαί, ναυσθλοῦσθε τὸν Ἀγαμέμνονος

παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγώ,

σώξουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.

ΧΟ. ἴτ' ἐπ' εὐτυχίᾳ τῆς σφζομένης 1490

δὲ καί, Thuc. i. 11 τε—δέ—in both instances after a parenthesis). In the first place, though Thoas might well speak of Orestes as carrying off both the statue and his sister, in mentioning Orestes and Iph. side by side he would not talk of Orestes but rather of Iph., as carrying off the statue, for when last heard of it was in her arms. Then τε—τε followed by οὐχί is very harsh. In v. 1367 it is less so, because the point there to be emphasized is that *both* sides were in the same position of having no weapons. 1480. Elmsley, who says the earliest third plural imperative in *ωσαν* is from Arcestratus, a contemporary of Aristotle, alters the mss. *ἴτωσαν εἰς σὴν* to *εἰς σὴν ἰόντων* (and Ion. 1131 *ἔστωσαν* to *ἔστῳσι* (L. Dind. *ἔστῳσι*), but see Curtius Gk. Vb. ch. xiv. D. 6). 1485. mss. *νηῶν*, corrected by Boissonade to *νεῶν*. V. 1486 which Nauck regards as spurious, is given by the mss. to Thoas. Dind. *χρῆν* for the mss. *χρεῶν*. The mss. give vv. 1487-1489 to Apollo (we are not told whether they read *σώξων* in v. 1489). Ald. rightly thought, no doubt, that one *dea ex machina* was enough, and gave them to Athena. 1488. P *ἐς* (Kirchh.). The mss. give vv. 1490 and 1491 to Athena and begin the chorus at 1492. This was corrected by

μοίρας εὐδαίμονες ὄντες.

ἀλλ' ὦ σεμνὴ παρά τ' ἀθανάτοις  
καὶ παρὰ θνητοῖς, Παλλὰς Ἀθάνα,  
δράσομεν οὕτως ὥς σὺ κελεύεις.  
μάλα γὰρ τερπνὴν κἀνέλπιστον  
φήμην ἀκοαῖσι δέδεγμαι.

1495

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν  
βίωτον κατέχοις  
καὶ μὴ λήγοις στεφανούσα.

Seidler. 1491. mss. *εὐδαίμονος*, corrected by Ald. 1495. mss. *τερπνόν*, L. Dind. *τερπνὴν*. 1497. L *νίκη*, P *νίκα*. Matthiae "*ex docti cujusdam Britanni sententia*" thinks vv. 1497-1499 the spurious addition of some grammarian, because they occur also at the close of the *Orestes* and of the *Phoenissae*. The *Alc.*, *Med.*, *Andr.*, *Hec.*, and *Bacchae* also have a common ending.

## EXCURSUS A.

V. 15. The mss. reading of this line is

δεινῆς τ' ἀπλοίας πνευμάτων τ' οὐ τυγχάνων.

I conjecture that the line was originally

δεινῆς δ' ἀπλοίας πνευμάτων τε τυγχάνων

(see Explanatory Notes), and that some transcriber, being more familiar with *τυγχάνω* in the sense of "I succeed in getting something I want," than in that of "I meet with something I do not want," and thinking more of the need of favourable winds than of the hindrance caused by adverse ones, introduced an *οὐ* before *τυγχάνων* without taking much pains to see how it would suit the *δεινῆς δ' ἀπλοίας*. The correction of the mss. τ' to δ', made by Barnes, provides a fresh start for the sentence instead of connecting *ἦλθε* (in v. 16) closely with *συνήγαγε* (in v. 11), and is thus a great improvement, though it is not easy to see how the δ' came to be altered to τ'; perhaps the *τε* (or τ') at the end of the line was the disturbing influence. (See Critical Note on v. 20.)

The following most various emendations and interpolations of this passage have been proposed:

Monk (very ungraciously) accepts Barnes's δ' and takes *πνευμάτων οὐ τυγχάνων* as equivalent to *νηνεμίας τυγχάνων*.

Badham calls the verse "corruptissimus" and leaves it alone.

Hermann transforms *ἀπλοίας* into *ἀπνοίας*, omits the first τ', changes the τ' after *πνευμάτων* into δὲ and omits the οὐ, thus making *πνευμάτων* depend on *ἀπνοίας*.

Markland, though preferring δ' to τ', leaves the verse intact, explaining *δεινῆς ἀπλοίας* as a genitive absolute with *οὐσης* understood.

Köchly writes δ' ἀπλοίας, but leaves out the τ' before ού, taking δεινῆς ἀπλοίας as a genitive of time, suggesting at the same time the reading

τυχῶν δ' ἀπλοίας πνευμάτων δεινῶν βίᾱ.

Nauck conjectures δεθείς δ' ἀπλοία; Dindorf σχεθείς δ' ἀπλοία.

Kirchhoff (whose emendations always make a sentence run more smoothly) suggests δεινὴ δ' ἀπλοί' ἦν· πνευμάτων δ' οὐ τυγχάνων.

Wecklein writes δ', leaves out the τ' before ού, and takes δεινῆς ἀπλοίας as dependent on ξμπυρα in the next line, as a genitive of relation—"fire-auguries on the subject of their weather-bound state." He also conjectures the verse to have been originally

δεινῆς δ' ἀπλοίας πνευμάτων τυχῶν κακῶν.

Kvičala suggests either

δεινῆς τ' ἀπλοίας πνευμάτων τ' οὖν τυγχάνων

or δεινῆς ἀπλοίας πνευμάτων οὐ τυγχάνων.

Weil suggests δεινῆς δ' ἀπλοίας πνεύμασιν συντυγχάνων.

It may be remarked with reference to Hermann's interpretation and the advocates of the "calm" theory generally, that in the passage on which they rely (Soph. El. 563 f.), it is better to understand ὁ πατήρ as the subject of ἔσχε than Ἄρτεμς. In that case Sophocles's account would agree with all others in attributing the detention of the Greek fleet, not to a calm, but to adverse winds.

## EXCURSUS B.

Vv. 35-41. The mss. version of these lines is

ὅθεν νόμοισι τοῖσιν ἤδεται θεὰ

Ἄρτεμς ἑορτῆς τοῦνομ' ἥς καλὸν μόνον

35-

τὰ δ' ἄλλα σιγῶ τὴν θεὸν φοβουμένη.  
 θύω γὰρ ὄντος τοῦ νόμου καὶ πρὶν πόλει  
 ὅς ἂν κατέλθῃ τήνδε γῆν Ἑλλήν ἀνὴρ.  
 κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει 40  
 ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.

For τοῖσιν, the original reading of P was τοῖσιδ'. In v 38, L θύω γάρ, P θύ γαρ, a corrector of P θείου γάρ. Elmsley, Kirchhoff, Dindorf, and Wecklein adopt τοῖσιδ', and Kirchhoff, Dindorf, and Wecklein θείου for θύω. The result of the former modification is that ἥδεται becomes the principal verb and the γάρ, &c., explains the τοῖσιδ' (Elmsley). It is hard to see, however, how the goddess's satisfaction in the sacrifices can in any way be regarded as the result of anything that has previously been mentioned, nor can we suppose (see v. 38) that the sacrifices were instituted on Iphigeneia's account; accordingly Kirchhoff and Wecklein suppose that some verses have been lost before v. 35, containing (Wecklein suggests) an account of the founding of the rites and giving the name of the festival referred to in v. 36. Other editors again think that the passage, as we have it, contains not too little but too much. Monk omits v. 35, Köchly vv. 36 and 38 (taking v. 37 as a parenthesis). Hermann leaves the passage as it stands, and gets over the difficulty caused by the absence of any principal verb by supposing a sudden aposiopesis at the end of v. 36. Nauck also keeps the mss. reading, but puts the aposiopesis after τὰ δ' ἄλλα. Canter's emendation δθ' ἐν νόμοισι τοῖσιδ', &c., Reiske's δθ' ἐν νόμοισι τοῖσιν ἥδεται θεὰ Ἄρτεμις ἑορτὴ τοῦνομ', &c., and Markland's δθ' ἐν νόμοισι τοῖσιν ἥδεται θεὰ Ἄρτεμις ἑορτὴ 'στ' οὔνομ', &c., are all open to Elmsley's objection that Euripides never uses δθι for οὐ except in lyric passages. Herwerden reads σπου νόμοις ὠμοῖσιν, &c. Madvig reads δ γ' ἐν for δθεν.

It seems to me that Weil's reconstruction of this almost

hopeless passage provides the best escape from its many difficulties, and I have consequently adopted it in the text. In the first place, he supposes *Ἀρτεμῖς* to have been written at the side of the text as an explanation of *θεά*. This is a very natural supposition, inasmuch as *Ἀρτεμῖς* has not been mentioned by name since v. 29, while, on the other hand, Euripides may well have omitted at this point an explicit mention of the goddess's name, as no other-goddess could have been referred to. The gap thus left before *ἐοτρῆς* Weil fills up by *χρώμεσθ'*, thus providing the sentence with a suitable principal verb. In the next place, he follows Stedefeldt in the very natural supposition that vv. 40 and 41 are an interpolation, made up from vv. 621-624 and the end of v. 66. It should be observed that, although at v. 624 it is said that the actual slaughterers were then in the temple, it by no means follows that, as these interpolated lines have it, the victims are slaughtered there. The altar, we are told (v. 72), stood in front of the temple.

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### EXCURSUS C.

vv. 989-1006.

Weil in reference to part of this passage says, "*Ces vers n'ont pas été compris.*" I am afraid he will not be the last commentator to say this.

Köchly (followed by Nauck) shifts vv. 999-1003 and puts them after v. 993.

Wecklein leaves the lines in the mss. order, and supposes a lacuna after v. 993. This supposition is supported, as he says, by the fact that it is evident that there is a lacuna 21 lines farther on—after v. 1014. The bottom of a page in some mss. *may* have been torn away. The probable gaps, 1380 and



1404, suggest that there were 24 lines in a page of the mutilated copy.

Weil also leaves the lines in their order, and thinks all difficulties are met by the change of *πρόθυμον* in v. 989 to *ποθεινόν*. It is strange that, though Weil finds it impossible to accept the natural and idiomatic present *ἔχω* with *πρίν σε δεῦρ' ἔλθεῖν* in the sense of "I had and have still," he finds no difficulty in translating *τὸ ποθεινὸν πρίν σε δεῦρ' ἔλθεῖν* "*ce que je souhaitais avant ta venue*"; nor in making Iphigeneia say of being at Argos "*ἔχω*."

While, then, I do not think Weil's alteration makes the passage clear, and do not feel confident that any alteration will do that, I would suggest that there is no need for drawing so largely on the imagination as to the history of the mss. as is done by Köchly and (in a less degree) by Wecklein. These commentators seem to me, moreover, unreasonable in exacting a logical and perfectly consistent exposé of the situation and statement of plans. The agitation displayed by Iphigeneia in vv. 828-899 revives as the need for sudden and bold action is brought before her, and she expresses her thoughts, as they crowd tumultuously on her mind, disjointedly. Nor does Köchly's transposition seem to me to do away with this want of logical connexion. Though the beginning of the transposed passage (vv. 999-1003) seems more in place after v. 993, and though, as the verses stand in the mss. 994 would not do at all after v. 993, still the end of the passage does not at all fit in with v. 994. There seems no reason why the goddess's wrath, or that of the king, should lead to Iphigeneia's retention any more than to that of Orestes, and yet that is what would be implied by the *γὰρ* in v. 994 followed by the *δέ* in v. 995. The transposition makes her say, "I must fall, but you will get the statue and reach home in safety, for I shall manage to avoid slaughtering you and shall be the salvation of our house" (by sending the image home and so put-

ting an end to your madness), "but I am afraid the goddess will find me out and the king will punish me by death." As the words stand there is, as Wecklein has pointed out, a meaningless tautology in *σώσαιμι τ' οἴκους* following close upon *νοσοῦντα τ' οἶκον ὀρθῶσαι θέλω*. Again, the words *ἀπαλλάξαιμεν* *ἄν*, &c., cannot mean "I would fain not be your murderess," and a simple statement "I shall not" (or "I should not) be your murderess," is quite out of place after the expression of the wish in the previous lines. Again, there is a difficulty, though no one seems to have felt it, in the differing numbers of the two verbs, especially when they are so closely connected by having the *ἄν* in common. I therefore propose *ἀπαλλάξαι θέλω* and *σῶσαι τ' ἐς οἴκους*. I imagine that it was the *θέλω* from the end of v. 994 that got, by a not unnatural mistake, into v. 993 (from which place Markland rightly rejected it), and that a subsequent transcriber or corrector filled up v. 994 out of his head and accommodated v. 995 to it as far as possible. Again, *δέδοικα τὴν θεὸν ὅπως λάθω* seems to me an impossible construction, and to be very awkwardly coupled with *δέδοικα τὸν τύραννον*. Hence I propose *δὲ πῶς* for *δ' ὅπως*. (For explanation see Explanatory Notes.)

## EXPLANATORY NOTES.

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*G. means Goodwin's Elementary Greek Grammar. The references are to the sections.*

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PROLOGOS.—Vv. 1-122.

REAL PROLOGUE.—Vv. 1-66.

It is Euripides's custom to begin his plays with a short narrative prologue, in which he tells the audience so much of the previous history and of the present position and intentions of his characters as may enable them to understand the action when it begins. The prologue, therefore, must be regarded as standing, along with the choric odes, outside the action proper, which is developed in dialogue or in narrative addressed, not to the audience, but to a person or persons on the stage. Just as the choric odes in Euripides have less connexion with the action than those in the plays of Aeschylus and Sophocles, and approach more nearly to expressions of the author's feelings given directly to the public, so the same differentiation and detachment of a part from the whole is visible in his treatment of his prologues. The two other tragedians either began their plays with dialogue, or invented some special reason in connexion with the action for an explanatory monologue. The only extant plays of Euripides which do not begin with a prologue are the *Rhesus*, which either was written by him when very young or is not from his hand at all, and the *Iphigeneia at Aulis*, to which he would no doubt have prefixed a prologue if he had lived to

complete the play; the prologue introduced in our texts after v. 48 is, no doubt, spurious. In the play before us this detachment is not complete. Vv. 1-39 (41) are spoken directly to the audience, but at v. 42 Iphigeneia becomes as it were her real self, and the rest of the prologue, though still serving to explain the situation, may be said to form part of the action of the piece.

Probably Iphigeneia entered, not from the central or protagonist's door (cf. Herm. üb. Müller's Eumen., p. 174), but from the side buildings in part of which she lived. (Cf. Introduction, § II.)

1. **Ταντάλειος**, like *Τυνδαρείας* in v. 5, and *δεσποσύνοις* in v. 439 is precisely equivalent to a possessive gen.

2. **Θοάσιν ἵπποις**. The dative, which must be taken with *μολών*, is that denoting *effective accompaniment*, often used of troops with verbs of motion (G. 188, 5, cf. also Iph. Aul. 238). For the gender see L. and S., s. v. *ἵππος*.

For the story of Pelops's victory, see Dict. Biog., s. v. Pelops.—**γαμεῖ**. The historic present is common in words denoting relationship: cf. *τίκτει*, v. 1319.

5. **Τυνδαρείας παιδός** (see Critical Notes). Aristophanes (Frogs 946) ridicules Euripides for the circumstantial genealogies of his prologues.

6. **ἀμφὶ δίναις**. The dative with *ἀμφὶ* is not found in Attic prose; in Homer and the tragedians it is not uncommon, though in the latter the acc. (in much the same sense—"dativo *contiguitatem*, accusativo *longinquiorem paulo habitum*, significat," Ellendt, Lex. Soph.) is commoner. For the dative cf. Soph. Aj. 1276, Eur. Hel. 1008.

6 and 7, **ἄς θάμ' κ. τ. λ.** Livy (xxviii. 6) says sudden stormy gusts sweep down the steep sides of the Euripus, and the current, which is as swift as a mountain torrent, changes, not seven times a day regularly, as was commonly reported, but "temere in modum venti nunc huc, nunc illuc verso mari." Euripides's *στρέφει* corresponds to Livy's *verso*, though the former is alone in attributing the eddies accompanying the changes of current to gusts of wind. In the wider parts of the channel, which at one place is only 40 yards wide, there are no doubt back eddies.

**κυανέαν.** This word means dark blue, the notion of darkness being prominent. It is applied to the sea surface when darkened by a ruffling wind.

8. **ὥς δοκεῖ** has been variously interpreted either (1) "as he thinks" (historic present): (2) "as he thinks to this day": or (3) impersonally, "as is commonly believed." The impersonal use does not suit the passage, as it would imply that the speaker herself shared the general ignorance of her fate. It is best to take it as a historic present, giving A.'s abiding state of mind, whereas the aorist **ἔσφαξεν** denotes a single completed action. Cf. v. 784 *ἦν ἔθυσ' ἐμὸς πατήρ, δοκῶν ἐς ἡμᾶς δῆν φάσσανον βαλεῖν.*

9. **κλειναῖς.** The adjective is properly applied to the two bays (**πρυχαί**) which lie, the smaller to the north, the larger to the south of the promontory on which Aulis was built, because it was chiefly as the haven at which Agamemnon's fleet assembled that the place was known. This epithet is justified by the *ἐνταῦθα γὰρ δὴ* in the next line.

10. **χιλίων ναῶν.** The same number is used of Agamemnon's fleet at v. 141 and in the following passages: Iph. Aul. 174 and 355, Orest. 352, Androm. 106, Rhés. 261, Aesch. Ag. 45, Verg. Aen. ii. 198. It is evidently used with poetical vagueness for a great number. Homer gives 1186 as the number of the ships, and Thucydides in round numbers calls it 1200.

12. **καλλ. στέφ. Ἰλίου.** When a Greek noun is joined with a verbal, adverbial or adjectival element often used to make a compound, the noun remains the prominent notion and can even have other words qualifying it, in spite of grammatical connexion: so here the gen. *Ἰλίου* in sense depends, as an objective gen., on the *νικῇ* which has gone to form part of the compound adj. *καλλίνικον*, and the whole phrase is equivalent to *the wreath conferred by a glorious victory over Ilium*. Similarly in English there is not felt to be a contradiction in the phrase "English and Foreign Bookseller," because, in spite of grammar, the adjectives are thought of as belonging to the books and not to the seller.

**θάλων** seems used emphatically in the sense of *determined*.

13. **τοὺς ὑβρισθέντας γάμους** is equivalent to "the outrage

done to Helen's marriage tie." So the Latin "*amissus Hector*" answers to our English "the loss of Hector."

14. *μετέρχεσθαι*, like *διώκειν*, is used in the legal sense of *prosecute*, and *μετελθεῖν* = *to visit with punishment*, has a suggestion of that meaning here. There is no reason why we should not take *Ἀχαιούς* to be the subj. of *μετελθεῖν* as well as of *λαβεῖν*, though it is possible also to take it directly with *θέλων* as apparently all commentators have done. In the former case *φέρων* is subordinate to *θέλων*, in the latter to *μετελθεῖν*. It should be mentioned that Lenting's conjecture (see Critical Notes, v. 13), which somewhat simplifies the construction, is supported by Suppl. 315, *πολεῖ παρὸν σοι στέφανον εὐκλείας λαβεῖν*.

15. The sudden squalls, referred to above in v. 7, as aggravating the difficulty of navigation caused by the currents, are here spoken of as the main cause of the detention of the fleet (see Critical Notes). *δεινῆς ἀπλῶς πνευμάτων τε* is a hendiadys, and is equivalent to "dire straits caused by winds." The fact that the squalls of wind have already been alluded to renders it unnecessary to qualify *πνευμάτων* with any special epithet.

16. *ἔμπτυρα*. Divination by the aid of the flame of a burning sacrifice is referred to more explicitly at Aesch. *Prom.* 496 ff., where Prometheus calls it *δυστέμματος τέχνη*, Soph. *Ant.* 1005 ff., where the smouldering of the flame bodes ill, and Eur. *Phoen.* 1255 ff., where the points noticed seem (though the passage is obscure) to be, whether the tongues of flame are forked or single, straight or curled. Cf. also Suppl. 212. This kind of divination is not mentioned in Homer.

16. *Κάλχας* (see Dict. Biog.). The name seems connected with *κάλχη* shell, the convolutions of which were types of the hidden recesses of a deep and thoughtful mind.

17. *στρατηγίας*. For the gen. cf. G. 171, 3. Even in prose not only proper but common nouns drop the article with *ὅδε* and *οὗτος* when the persons or things pointed out are present. In tragedy the article is oftener omitted than not, in comedy only sometimes.

18. *ἀφορμίσσης*. This compound does not occur anywhere else either in the act. or mid. See Critical Notes.

20. **ὁ τι ἐνιαυτὸς τέκοι καλλ.**: the regular reported speech form of **ὁ τι ἂν ἐνιαυτὸς τέκη καλλ.**, which Calchas says had been Agamemnon's words when making the vow years before. **ἐνιαυτὸς** is not, as some have taken it, *the* (calendar) year (of Iphigeneia's birth), but a period of 12 months from the time when the vow was made; otherwise it would have had the article. The form of the story adopted by Sophocles (from the Epic poem *τὰ Κύπρια*) represents Artemis as demanding Iphigeneia's death to punish Agamemnon for boasting himself a better archer than the goddess. Cic. Off. iii. 25 follows Eur. in making Iphigeneia's sacrifice the result of her father's rashly worded vow (which Cic. says ought not to have been kept). This version, while freeing Agamemnon from much reproach, makes it seem quite natural that the goddess should rescue Iphigeneia and carry her off to be her priestess.

21. **φωσφόρῳ**. Cf. Iphigeneia in Aul. 1570, *ὦ παῖ Ζηνὸς, ὦ θηροκτόνε, τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος*. Cic. de Nat. Deor. ii. 27, "*Apud Graecos Dianam eamque Luciferam in variendo invocant*."

**εὐξω**: at v. 629 (in a dialogue) this form has the augment. Cf. Wecklein's *Curiae Epigraphicae*, page 33, and Curtius's *Greek Verb*, ch. iii. c. 4.

23. **τίκται**. The historic pres. is naturally used after the narrative *οὖν* of an event following at no long interval upon the making of the vow just mentioned (cf. also on v. 2 and Bacch. 2, Phoen. 55).

**ἀναφέρων** agrees with the subject of *λέγει* v. 16. In a speech in *oratio recta*, and especially so far on in it as this, such a construction seems harsh and is certainly unusual. It is quite different when, as at Hel. 1563, the break is made by a sentence containing a finite verb.

25. **ἐπὶ γάμοις** 'A. For a similar use of *ἐπὶ* with the dat. cf. Thuc. i. 126, 5, *κατέλαβε τὴν ἀκρόπολιν ὡς ἐπὶ τυραννίδι*, and Hdt. v. 71 *οὗτος ἐπὶ τυραννίδι ἐκόμησε*. This sentence (*καὶ μὲν* to 'Aχ.) is conspicuous even in the midst of such a model of condensed narrative as these first 30 lines, for simplicity and completeness.

26. For the acc. *Αὐλίδα* cf. G. 162.

27. **μεταρσία ληφθεῖσα** is equivalent to *ἀερθεῖσα* and so can take *ὑπερ πυρᾶς* with it, which *ληφθεῖσα* alone could not. Cf.

Aesch. Ag. 231 (of the same event) φράσεν δ' ἄδοξοις πατήρ, μετ' εὐχὰν δίκαν χιμαίρας ὑπερθε βωμοῦ... λαβεῖν ἀέρδην.

ἐκαινόμην, G. 200, 2. Other examples in this play of the imperf. used of an unsuccessfully attempted action are 360 ἔσφαζον, 920 ἔκτεινε, 1309 ἀπήλυνον.

28. μου. Cf. Alc. 340 σύ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα ψυχῆς ἔσωσας.

29. διὰ with acc. in a local sense is confined to poetry.

30. As will be seen from this πέμψασα, *send* is often a misleading translation of πέμπω, for as often as not πέμπω is used of one who *personally conducts* or *carries*, while *send* never is; cf. v. 604.

τήνδ'. Cf. on v. 17.

31. Since Eur. has elsewhere ἀνάσσειν 15 times with a gen. and never with a dat. of the place or person governed, it is better here to connect γῆς ἀνάσσειν and not (as some) οὐ γῆς. For the dat. added to the phrase γῆς ἀνάσσει Monk well compares Or. 1690 ναύταις μεδέουσα θαλάσσης. In Homer ἀν. often takes a dative.

32. It is better, on account of the order among other things, to connect πόδα τιθεῖς and to take ἴσον adverbially, than, with Wecklein, to take τιθεῖς ἴσον as equal to ἴσων. For the phrase πόδα τιθέναι (the commoner phrase is ἵχνος τιθέναι), cf. Andr. 545 f. καὶ μὴν δέδορκα τόνδε Πηλέα πέλας σπουδῇ τιθέντα δεῦρο γηραιὸν πόδα, and Suppl. 171 f. The ἴσον πτεροῖς, added after a slight pause, is an adverbial adjunct to the phrase ὥκ. π. τ. —*moving wi'h swiftness of foot, a swiftness equal to that of wings*.

33. The Greeks were accustomed to names of transparent significance. The tragedians often show a desire to find some special propriety in a name. Sometimes, as in Soph. Aj. 431 f. and Eur. Bacch. 508, the result is a mere pun; more often the author professes to give the reason why the name was conferred, especially if such an account is in harmony with the subject of the play. In this story Thoas is the pursuer of the fugitives. On the other hand Aristophanes tickles his audience by finding a pointed misnomer (like Prince Hal's *Lean Jack* and *Bare Bone* for Falstaff), when he says of the King of Lemnos (fr. 324) Θόας, βραδύτατος ὢν ἐν ἀνθρώποις δραμεῖν.



34. The subject to *τίθησι* is *Ἀρτεμις*, not *Θέας*, vv. 31-33 being a parenthesis. (For vv. 35-42 cf. Excursus B, p. 117.)

35. *ἴθεν*. Hence it is that.

36. *τοῦνομα* refers to the word *ἑορτή*, which was one in name only.

37. As at Electra 1246, *σιγῶ* does not mean *I say no more about it*, for both there and here something more is said. It merely means *I do not say all I think*. We may suppose an aposiopesis between *τὰ δ' ἄλλα* and *σιγῶ*, or (which is simpler) take *τὰ δ' ἄλλα* as an accusative of respect directly with *σιγῶ*.

42. *ἀ καὶνὰ δέ*. Though *δέ* is often placed third in a sentence when the first two words are art. and subst., or art. and adj., it is rare to find it there when the subst. or adj. has a rel. pron. and not an art. before it. Such a transposition emphasizes the word before the *δέ*.

*ἦκει φέρουσα*. *ἦκω* often has a participle (especially *φέρων* or *ἔχων*) joined to it in such a way that the participle is really in sense the principal verb of the sentence.

43. *λέξω πρὸς αἰθέρα*. Cf. Medea 56 ff. and Soph. El. 424, *Ἥλιω δέικνυσι τοῦναρ*, on which the Laurentian Scholiast remarks *ἔθος ἦν τοῖς παλαιοῖς ὅποτε καθ' ὕπνους ὄναρ δεινὸν θεάσαιτο, ἅμα πρῶτ' πρὸς τὸν ἥλιον λέγειν, ἵνα ἐπειδὴ ἐναντίος οὗτός ἐστι τῇ νυκτὶ, ἀποτροπήν ἐργάσῃται τούτου*.

*εἴ τι δὴ τόδ' ἐστ' ἄκος* does not, like the English "if that's any cure," imply doubt of the remedy; it is almost equivalent to "for I suppose that will do me good."

*εἰ δὴ* = *if, as I presume to be the case*.

45. *ἐν μέσοις*, in the recesses of. For *παρθ.*, cf. v. 826 and Iph. in Aul. 1175.

46. *χθονὸς δέ* κ.τ.λ. as if an impersonal *ἔδοξε* were the principal verb. Another similar anacolouthon in the case of *ὕδραίνειν* v. 54. Köchly notices a similar anacolouthon at Aesch. Pers. 177 ff., also in an account of a dream.

*νῶτα* (generally in plural) is often used of the surface of the sea (Homer *ἐπ' εὐρέα νῶτα θαλάσσης*, cf. also v. 1445 of this play). Eur., Frag. 114, uses it of the sky (*νῦξ*) *δοτεροειδέα νῶτα διφρεύουσ'* *αἰθέρος ἱερᾶς*.

48. ἐρείψιμον is to be taken predicatively with βεβλημένον. The word occurs in no other passage.

49. ἐξ ἄκρων στ. Cf. Phoen. 1176 κατ' ἄκρων περιγμάτων ἐλεῖν πόλιν, and Homer's κατ' ἄκρης, and Vergil's *ruit alto a culmine Troja*.

52. ξανθός. This colour (lighter than πυρρός) is the common one in tragedy, and even in Homer, for the hair of princely youths and maidens. Euripides uses the word of the hair of most of the members of the house of Atreus.

καθεῖναι. Cf. the Lat. *promittere barbam, capillum*.

ἀνθρώπου. Poetical for ἀνθρώπειον.

53. τέχνη is often used, in the sense of the old English *mystery* (Lat. *ministerium*), of any system with definitely prescribed rules.

54. For τιμᾶν, used (like Lat. *colere*) of actions which show respect, and not of the feeling of respect alone, cf. v. 960 and Tro. 1211, οὗς Φρύγες νόμους τιμῶσιν : Aesch. Ag. 705 τὸ νυμφόφθιμον μέλος τίοντας : (cf. also "a custom more honoured in the breach than the observance").

ὑδραίνειν. Cf. v. 622. This was a symbolical baptism by sprinkling, purifying the victim for sacrifice. Cf. Od. 3, 445.

55. For συμβάλλαν, in the sense of *interpret*, cf. Med. 675 σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἐπη. The Lat. *conjectare* is also so used. As Wecklein has pointed out there is dramatic irony in this. The dream is a true one, and would be rightly interpreted by the audience, who would keenly follow Iphigeneia in her curious half-apprehension of its meaning.

56. οὐ κατ. ἐγώ. The relative here introduces a conclusion or inference (amplified in the two following lines) "for he it was whom I (in my dream) consigned to slaughter."

62. ἀποῦσ' ἀπόντι. The varied tautology emphasizes the action of the separation, similarly Androm. 738 παρών δὲ πρὸς παρόντας κ.τ.λ.

ταῦτα, emphatic "That, at any rate, I can do. At v. 172 ff. she says what of the customary funeral rites she can not perform.

64. ἀλλά. Here used in the same way as the usual ἀλλὰ...

γάρ; other examples are Phoen. 99, Soph. Phil. 1153. In English we always leave the *for* out in this construction. At v. 118 we have the ἀλλά and the γάρ each with their sentences complete. Generally, as at Med. 1301, the verb in the γάρ clause is alone left, and the ἀλλά γάρ which are separated by one or two words = *at enim*. At Eur. Phoen. 1307 the ἀλλά γάρ are side by side.

We must infer from this passage and from verse 138 that, before coming out to tell her dream in the face of day, she had sent to her attendants (who, doubtless, lived somewhere near the temple, though not under the same roof as Iph.) to meet her in front of the building. The interrogative form given by some to the sentence (ἐξ *al.* *τινος*) makes the prologue end in a very undignified manner. Iph. is not going in to her house to look after her attendants, but to wait till they come. This delay provides the opportunity for the next scene.

66. It is difficult to be sure about the exact relations of the genitives in this line. Grammatically τῶνδ' ἄν. might be in explanatory apposition to δόμων (in the same way as Ἑλληνίδας γυν. in v. 64 is to ἄς in v. 63). Herm. makes τῶνδ' ἄν. depend on δόμων—translating "*belonging to the temple.*" The τῶνδε, however, seems more in place if taken closely with δόμων—"I will go into this house (pointing to it) which is my home within the temple of the goddess." The word ἀνάκτορα is used here of the whole temple-buildings. At v. 636 Iphigeneia says she will fetch her tablet ἐκ θεᾶς ἀνακτόρων.

67. Here the first scene of the drama proper begins. First Pylades and then Orestes enter the orchestra from the right εἰσόδος. Pylades is the first to mount the steps on to the stage. Orestes cautions his friend, who then stops till he comes up with him (v. 69). At v. 76 Pylades again leaves his friend and approaches the temple to examine it more closely. At v. 94 he rejoins Orestes again.

μή τις, supply ἐστὶ (not ἦ, as Paley, for there can be no prevention). μή with the indicative after verbs of fear or precaution (G. 218, 3) is really an indirect or reported form of the interrogative μή with the indicative (G. 282, 2). The clause depends equally on the two verbs, and not (so Wecklein) more on δρᾶ than on φυλάσσου.

Both φυλάσσω and σκοπέω (v. 68) are verbs which very naturally went into the middle. There is the same reflexive force in our "be on your guard."

ἐν στίβῳ, in our way; κατὰ στίβον, on our track.

68. δέ here = καὶ ... δέ.

70. ἐνθα, here, for which (we sailed).

72. The use of Ἕλλην as an adjective is confined to poetry. Liddell and Scott's note is misleading. The passage of Thuc. there quoted is the only one forthcoming from Attic prose, and is altered by Classen and only defended by Poppo as an intentional poeticism. The fem. Ἑλλάς is, however, used as an adjective in prose. (Cf. v. 341 Ἕλληνος ἐκ γῆς.) γέρων and παρθένος are similarly used as adjectives in poetry. Instances like Ἕλλην ἀνὴρ are best regarded as apposition—like ἀνδρες στρατιώται or Homer's βουκόλος ἀνὴρ.

οὗ is the pronoun, not the adverb here. For the gen. cf. Hel. 985.

73. ἐξ αἱμάτων. The use of this preposition indicates that the streams of blood had ceased flowing. The redness was their result. Cf. Thuc. 1, 124, 2, ἐκ πολέμου εἰρήνην βεβαιοῦται.

θρίγκωμα (see Critical Notes) a conjectural form = θριγκός. As the topmost course of stones projected the blood could drip from them to the ground, and so this coping or cornice would have all, or nearly all, the stains.

74. Ammian. Marcell. xxii. 8, 24 (quoted by Köchly), speaking of the Tauri says, *caesurum capita fani parietibus praefigebant*. Possibly the σκῦλα here spoken of (called ἀκροθίνια ξένων in the next line, cf. also v. 459) may be put euphemistically for these capita. Hdt. (iv. 103) says the Tauri impaled their victims' heads.

76. Pylades means he must go and examine the temple more nearly. ἐγκυκλοῦντ' is acc. sing. not dual. It probably comes from ἐγκυκλέω not ἐγκυκλώω (as L. and S.). Musgrave is probably right in altering κυκλώσω, at Cycl. 462, to κυκλήσω. κυκλώω and its compounds (either act. or mid. and pass.) mean *encompass, encircle*. Xen. An. 6, 4, 20, and Aesch. Ag. 997 should have been given by L. and S. under κυκλέω.

77 ff. The connexion of ideas is not easy to find here. It seems to be this, "Why lead me, by thy oracle, this second

time into a net, after (at thy direction) I avenged my father by slaying my mother, and had to suffer for it at the hands of pursuing furies? I asked how I was to escape from that trouble, and thou hast brought me into this."

ποῖ; *to what end?* i.e., *wherefore?*

ἄρκυν. Cf. El. 965. The word is generally used in the plural.

79. διαδοχαῖς. The word must not be taken too definitely. "*Troops upon troops of furies*," not *successive relays* of them: i.e., Orestes does not want to specify that it was a fresh troop each time. At Tro. 459 Euripides speaks of the Furies as *three*. Previously to this (the date of the Troades is 415 B.C.) the number appears to have been unlimited. The chorus to Aesch. Eum. consisted probably of fifteen Furies. Here, apparently, Euripides follows the earlier belief. Cf. vv. 288 and 970. The names Tisiphone, Alecto, and Megaera first occur in the Alexandrian poets.

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109. βασιλεύσιν. The indefinite plural, as at Med. 823. Cf. our "the authorities."

110. Cf. Aesch. Pers. 428 κελαινῆς νυκτὸς ὄμμα: Eur. Phoen. νυκτὸς τ' ἀφεγγές βλέφαρον ἡλίου τε φῶς. Possibly poets would not have talked of the *eye of Night* if the sun had not previously been called the *eye of Day* (e.g. Soph. Ant. 104). Still the *eye of Night* does not mean the moon. It is only a poetical periphrase for *the Night*. Shakspeare talks of "dark-browed" and "black-browed night."

113. τριγλύφον δπου κενόν. Literally, *where it is empty of triglyphs*, i.e., where there is a space left between the triglyphs (the ends of the cross-beams which supported the flat roof). In later (stone) architecture these spaces would have been filled with slabs called μέτωπα. In Orestes, 1371, the slave escapes by one of these apertures, κεδρωτὰ παστάδων ὑπὲρ τέραμνα Δωρικὰς τε τριγλύφους.

114. Such a general reflection as that with which Pylades ends his speech (τοὺς πον...οὐδαμοῦ) seems to follow with an impossible abruptness on δρα δ'...καθεῖναι. Not only does it presuppose some repetition of the injunction contained in vv. 111 and 112, but we cannot imagine that a brief line and a half would contain all Pylades's practical suggestions in answer to Orestes's detailed questioning in vv. 96 ff. It is evident then that a passage of (say) some 10 or 12 lines is missing here. (If it were 12 it would make Pylades's speech of equal length to that of Orestes.)

118. ἀλλ', εὖ γὰρ εἶπας, πιστέον. See note on ἀλλὰ γάρ at v. 64.

119. δποι. The indefinite relative adverb attracted into the meaning of the missing antecedent: δποι for ἐκείσε δποι (G. 153, 3).

For the gen. χθονός cf. G. 168, 3.

121. For the infin. πεισεῖν, depending on αἴτιον γενήσεται, cf. G. 261, 1, 1.

122. This excellent sentiment makes us wonder if οἱ νέοι in Euripides's day thought energy "such awf'ly bad form, you know." Monk (though he cites it wrongly) compares Eur. Frag. 464,

οὐκ ἂν δύναιο μὴ καμῶν εὐδαιμονεῖν,  
αἰσχρὸν τε μοχθεῖν μὴ θέλειν νεανίαν.



Orestes and Pylades then retire (probably to the left, see on v. 108) to seek a hiding-place on the shore.

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### PARODOS—Vv. 123-235.

The chorus of Greek captive women now appears. These women were handmaidens of Iphigeneia in the service of the temple, and had been sent for by Iphigeneia to take part with her in a dirge in honour of her brother Orestes, of whose death she was convinced. They enter on the right of the orchestra, fifteen in number, arranged probably three abreast, in files (στοίχοι) of five.

This Parodos does not consist of choric parts alone: at v. 143 it becomes a *κομμός*, which, according to Aristotle's definition (Poet. xii. 25) is a *θρήνος κοινός χοροῦ καὶ ἀπὸ σκηνῆς*, a dirge in which both chorus and actor (or actors) take a part. The metre is the anapaestic metre which regularly accompanies the entrance or exit of choruses, and often of actors. The anapaests are not of the stricter kind arranged in *systems*, such as usually accompanied marching, but are of the looser, freer kind commonly used in dirges. The peculiarity of these *threnic* anapaests is, that as each line stands by itself instead of forming part of a system or connected series of lines, the rule (first noticed in post-classical times by Bentley) forbidding hiatus, or the putting a short syllable in the place of a long, at the end of a line, does not hold. Not only again are rarer substitutes for separate anapaests occasionally admitted, but the lines need not contain even numbers of feet. (This last is a necessity of *marching* anapaests: the first or unaccented half of the first foot accompanies the raising of the left foot, the accented, or second half, the putting of it down. W. Christ (Metrik, § 280) remarks that, just as in measuring *milia passuum*, a *passus* was the distance from *right* foot-step to *right* foot-step, so in the marching measure it takes two anapaests to make a metre.) In this *κομμός* we have several tripodic lines: e.g. vv. 126 and 127 are catalectic tripodies. The metre of *threnic* anapaests is, moreover, largely *spondaic*, thus according with the dismal nature of the chant. Lastly, while the marching anapaests, which were not sung, but

declaimed to a musical accompaniment preserved the ordinary Attic dialect, the threnic anapaests show their lyric character by their Dorisms. No anapaests, whether threnic or not, were arranged in strophe and antistrophe, and the music accompanying both kinds was that of flutes (cf. v. 146).

As to the distribution of the choric parts of this κομμός, and the position or movement of the chorus at the delivery of its different portions, we can only guess from internal evidence. Vv. 123-125 were spoken to the audience. During the utterance of 126-136 the chorus were probably not marching (for they contain two tripodies), but were facing the temple (cf. Introd. § ii.). Vv. 137-142 were addressed to Iphigeneia, who had appeared at the central door of the temple front. During the rest of the παράοδος it is possible that, though standing when they sang themselves, they performed slow evolutions while Iphigeneia was singing.

123. εὐφραμείτε: Horace's *favete linguis*, the customary prelude to a religious hymn, such as that following addressed to Artemis (vv. 126-136): it calls on all within hearing not to disturb the chant with any discordant sounds; i.e., to keep silence. Cf. Ar. Theam. 39, εὐφρημος πᾶς ἔστω λαὸς στόμα συγκλείσας: cf. also Il. ix. 171, φέρτε δὲ χερσὶν ὕδωρ εὐφρημῆσαι τε κέλεσθε, ὕφρα Διὶ Κρονίωνι ἀρησόμεθ', ἦν κ' ἐλείησῃ.

124 f. The Symplegades (which are here meant), also called Κυνάεαι, Σονορμάδες and Συνδρομάδες, were described in legend as two floating cliffs constantly clashing together with a deafening noise in the midst of storm and mist. Homer's πλαγκταί, also κύνεαι, were by an earlier form of the myth (Od. xii. 59 ff.) placed in the west, probably at the gates of the Mediterranean Sea. The Symplegades formed the portal of the Pontos Euxeinus. After Jason's ship Argo had passed through by divine help, with the loss only of the tip of its stern, these cliffs became firmly rooted, and thenceforward the way into the Euxine was open to all. These rocks seem to have been so intimately associated in the mind of the Greeks with the sea to which they formed the portal, that the phrase "inhabitants of the Euxine sea's twin clashing rocks" is used as the equivalent of "dwellers on the coast of the Euxine." A similar nautical largeness and vagueness of expression may be observed in our use of the terms, *The Cape*, *The Straits* (Settlement). (Monk says the chorus must here be

addressing *the birds*, "the inhabitants of the rocks, whose morning carols had saluted them.")

127. Δίκτυνα. The name by which a goddess of Artemis's character and attributes was worshipped originally in Cydonia in Crete and afterwards in the Peloponnese. The name arose probably from δίκτυον, a hunting or fishing net, and has nothing to do with Mount Dicte, which is at the other end of the island from Cydonia. As we see from this passage, the name came to be used at Athens as an epithet of Artemis.

128. πρὸς σὸν αὐλάν, εἴστ. κ.τ.λ., *Towards thy court's, thy pillar'd temple with its golden rim.* The cornice, a projecting course of stones (or wood) encircling the temple at the top of the walls, immediately under the triglyphs, and overlaid with gold, was doubtless a very conspicuous feature in the building.

131. πέμπω, *escort*, cf. Il. i. 390, Soph. Phil. 496. For the πόδα, cf. Hipp. 661, σὺν πατρὸς μολῶν ποδὶ, and Hec. 977. Those who take vv. 126-136 to be a προσόδιον, or processional hymn, will understand πόδα of the chorus's foot and take πέμπειν πόδα as = walk. But there is no authority for this use, and, moreover, the following words would make the chorus say they had walked all the way from Europe.

133. The gen. χόρτων εἰδένδρων, a gen. of character like our English "a land of streams." The wall'd cities, the pastures and trees would all be painfully missed by the Greek in the bleak steppes of Scythia, as Weil says, quoting Ov. Tristia, 3. 12. 16, *Nam procul a Geticis finibus arbor abest*; cf. also Hdt. 4. 61.

135. ἐξαλλάξασα, "an exile from." The ἐκ emphasizes the notion of *severance*.

Εὐρώπην. The Greeks did not consider the north coast of the Euxine as part of Europe.

137. φροντίδα. Like our *care* and *concern* φροντίς is often used (as here) for the *object* of thought.

140. κλανῆ σὺν κόπη χιλιόνυτᾶ μυριοτευχῇ. In this phrase we see how the vagueness of round numbers and an ungrammatical compression makes poetry out of a catalogue. In English we can say *the sword* for a military force, so we can understand how the Greeks could say *the oar* for a naval force, but it is hard to follow, when for a force consisting

of a thousand ships and 10,000 soldiers the poet says, "*a thousand-sailor'd myriad-armour'd oar.*" In the epithet *χιλιοναύτα* the numeral is the important part. It does not mean that there were only 1,000 sailors. The mention of the sailors is a pictorial addition. So in our phrase "*a fleet of a hundred sail,*" we do not mean that there are only 100 sails in the fleet. Cf. on v. 323.

143. *δμῶαί*: the chorus, not the attendants addressed in v. 167, who had followed Iphigeneia on to the stage. This time Iphigeneia comes out of the central doorway of the temple.

144. *δυσθρήνητοις θρήνοις*. Adjectives beginning with *δυσ-* qualify the nouns from which they are directly formed six other times in Euripides (*γάμους δυσγάμους*, Phoen. 1047, *δαίμων δυσδαίμων*, inf. v. 203, *δύσνοστον* [al. *δύστηνον*] *νόστον*, Troad. 75, *νύμφαν(?) δύσνυμφον*, inf. v. 216, *δυστυχῇ τύχην*, Troad. 471, *δυσφήμους φάμας*, Hec. 195). In all these instances there is an oxymoron—a startling correction given by the adj. to the idea called up by the noun—as in *χάριν ἄχαριν* in v. 566 (cf. Tennyson's "Prize me no prizes, for my prize is death.") In this passage the adj. is derived from a denominative verb and not directly from the noun, and as in Sophocles's *πῶνοι δύσπονοι* (Ant. 1276: the only other such instances I have found in Sophocles—*δυσπνόαις πνοαῖς*, Ant. 588, and *φρένων δυσφρόνων*, Ant. 1261—belong rather to the other class) the adjective only intensifies the already painful meaning of the noun: we may translate, "*a wail of woeful utterance.*"

ὥς Wecklein takes to be causal, giving the reason for the exclamation *ὦ*, but it is more likely that it is itself exclamatory.

145. *ἔγκειμαι* is a more decided *ἐνεῖμι* (just as *κεῖμαι* is a more decided *εἶμι*). The latter is *to be in* or *among*, the former *to be in the midst of*.

146. *μέλπουσα βοᾶν*. Cf. Aesch. Ag. 1445, *τὸν ὕστατον μέλψασα θανάσιμον γόνον*, Eur. Tro. 547, *βοᾶν ἐμελπον εὐφρον*.

*ἄλφροις*, i.e., accompanied by the flute, not by the joyful lyre. The music of the flute (which was originally Asiatic, cf. v. 180) was used by the Greeks to accompany marches, dirges, orgiastic worship of Cybele and Bacchus, and the offering of libations (v. Christ, Met. §§ 741 and 742).

time into a net, after (at thy direction) I avenged my father by slaying my mother, and had to suffer for it at the hands of pursuing furies? I asked how I was to escape from that trouble, and thou hast brought me into this."

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108. Probably when Orestes and Pylades left the stage they did so on the (spectators') left. Wecklein's objection (Introd. to Iph. in Taur. p. 17) would be met by supposing that though the temple stood at the edge of the cliff, there was a beach at the bottom of the cliff. Cf. however on v. 236 below.

109. βασιλεύσιν. The indefinite plural, as at Med. 823. Cf. our "the authorities."

110. Cf. Aesch. Pers. 428 κελαινῆς νυκτὸς ὄμμα: Eur. Phoen. νυκτὸς τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς. Possibly poets would not have talked of the *eye of Night* if the sun had not previously been called the *eye of Day* (e.g. Soph. Ant. 104). Still the *eye of Night* does not mean the moon. It is only a poetical periphrase for the *Night*. Shakspeare talks of "dark-browed" and "black-browed night."

113. τριγλύφων δπου κενόν. Literally, *where it is empty of triglyphs*, i.e., where there is a space left between the triglyphs (the ends of the cross-beams which supported the flat roof). In later (stone) architecture these spaces would have been filled with slabs called μέτωπα. In Orestes, 1371, the slave escapes by one of these apertures, κεδρωτὰ παστάδων ὑπὲρ τέραμνα Δωρικός τε τριγλύφους.

114. Such a general reflection as that with which Pylades ends his speech (τοὺς πον...οὐδαμοῦ) seems to follow with an impossible abruptness on δρα δ'...καθεῖναι. Not only does it presuppose some repetition of the injunction contained in vv. 111 and 112, but we cannot imagine that a brief line and a half would contain all Pylades's practical suggestions in answer to Orestes's detailed questioning in vv. 96 ff. It is evident then that a passage of (say) some 10 or 12 lines is missing here. (If it were 12 it would make Pylades's speech of equal length to that of Orestes.)

118. ἀλλ', εὔ γαρ εἶπας, πειστέον. See note on ἀλλὰ γάρ at v. 64.

119. δποι. The indefinite relative adverb attracted into the meaning of the missing antecedent: δποι for ἐκεῖσε δποι (G. 153, 3).

For the gen. χθονός cf. G. 168, 3.

121. For the infin. πεισείν, depending on αἷτιον γενήσεται, cf. G. 261, 1, 1.

122. This excellent sentiment makes us wonder if οἱ νέοι in Euripides's day thought energy "such awf'ly bad form, you know." Monk (though he cites it wrongly) compares Eur. Frag. 464,

οὐκ ἂν δύναιο μὴ καμῶν εὐδαιμονεῖν,  
αἰσχρόν τε μοχθεῖν μὴ θέλειν νεανίαν.



Orestes and Pylades then retire (probably to the left, see on v. 108) to seek a hiding-place on the shore.

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PARODOS—Vv. 123-235.

The chorus of Greek captive women now appears. These women were handmaidens of Iphigeneia in the service of the temple, and had been sent for by Iphigeneia to take part with her in a dirge in honour of her brother Orestes, of whose death she was convinced. They enter on the right of the orchestra, fifteen in number, arranged probably three abreast, in files (στοίχαι) of five.

This Parodos does not consist of choric parts alone: at v. 143 it becomes a *κομμός*, which, according to Aristotle's definition (Poet. xii. 25) is a *θρήνος κοινός χοροῦ καὶ ἀπὸ σκηνῆς*, a dirge in which both chorus and actor (or actors) take a part. The metre is the anapaestic metre which regularly accompanies the entrance or exit of choruses, and often of actors. The anapaests are not of the stricter kind arranged in *systems*, such as usually accompanied marching, but are of the looser, freer kind commonly used in dirges. The peculiarity of these *threnic* anapaests is, that as each line stands by itself instead of forming part of a system or connected series of lines, the rule (first noticed in post-classical times by Bentley) forbidding hiatus, or the putting a short syllable in the place of a long, at the end of a line, does not hold. Not only again are rarer substitutes for separate anapaests occasionally admitted, but the lines need not contain even numbers of feet. (This last is a necessity of *marching* anapaests: the first or unaccented half of the first foot accompanies the raising of the left foot, the accented, or second half, the putting of it down. W. Christ (Metrik, § 280) remarks that, just as in measuring *milia passuum*, a *passus* was the distance from *right* foot-step to *right* foot-step, so in the marching measure it takes two anapaests to make a metre.) In this *κομμός* we have several tripodic lines: e.g. vv. 126 and 127 are catalectic tripodies. The metre of *threnic* anapaests is, moreover, largely *spondaic*, thus according with the dismal nature of the chant. Lastly, while the marching anapaests, which were not sung, but

declaimed to a musical accompaniment preserved the ordinary Attic dialect, the threnic anapaests show their lyric character by their Dorisms. No anapaests, whether threnic or not, were arranged in strophe and antistrophe, and the music accompanying both kinds was that of flutes (cf. v. 146).

As to the distribution of the choric parts of this *κομμός*, and the position or movement of the chorus at the delivery of its different portions, we can only guess from internal evidence. Vv. 123-125 were spoken to the audience. During the utterance of 126-136 the chorus were probably not marching (for they contain two tripodies), but were facing the temple (cf. *Introd.* § ii.). Vv. 137-142 were addressed to Iphigeneia, who had appeared at the central door of the temple front. During the rest of the *πάρος* it is possible that, though standing when they sang themselves, they performed slow evolutions while Iphigeneia was singing.

123. *εὐφαιέτε*: Horace's *favete linguis*, the customary prelude to a religious hymn, such as that following addressed to Artemis (vv. 126-136): it calls on all within hearing not to disturb the chant with any discordant sounds; i.e., to keep silence. Cf. *Ar. Thesm.* 39, *εὐφημος πᾶς ἔστω λαὸς στόμα συγκλείσας*: cf. also *Il.* ix. 171, *φέρετε δὲ χερσὶν ὕδωρ εὐφημήσαι τε κέλεσθε*, *ὄφρα Διὶ Κρονίῳ ἀρησόμεθ'*, *ἦν κ' ἐλείησῃ*.

124 f. The Symplegades (which are here meant), also called *Κνάεαι*, *Σονορμάδες* and *Συνδρομάδες*, were described in legend as two floating cliffs constantly clashing together with a deafening noise in the midst of storm and mist. Homer's *πλαγκταί*, also *κνάεαι*, were by an earlier form of the myth (*Od.* xii. 59 ff.) placed in the west, probably at the gates of the Mediterranean Sea. The Symplegades formed the portal of the Pontos Euxenos. After Jason's ship *Argo* had passed through by divine help, with the loss only of the tip of its stern, these cliffs became firmly rooted, and thenceforward the way into the Euxine was open to all. These rocks seem to have been so intimately associated in the mind of the Greeks with the sea to which they formed the portal, that the phrase "inhabitants of the Euxine sea's twin clashing rocks" is used as the equivalent of "dwellers on the coast of the Euxine." A similar nautical largeness and vagueness of expression may be observed in our use of the terms, *The Cape*, *The Straits* (*Settlement*). (Monk says the chorus must here be

addressing *the birds*, "the inhabitants of the rocks, whose morning carols had saluted them.")

127. *Δίκτυνα*. The name by which a goddess of Artemis's character and attributes was worshipped originally in Cydonia in Crete and afterwards in the Peloponnese. The name arose probably from *δίκτυον*, a hunting or fishing net, and has nothing to do with Mount Dicte, which is at the other end of the island from Cydonia. As we see from this passage, the name came to be used at Athens as an epithet of Artemis.

128. *πρὸς σὰν αὐλάν, εἶστ. κ.τ.λ.*, *Towards thy court, thy pillar'd temple with its golden rim*. The cornice, a projecting course of stones (or wood) encircling the temple at the top of the walls, immediately under the triglyphs, and overlaid with gold, was doubtless a very conspicuous feature in the building.

131. *πέμπω*, *escort*, cf. Il. i. 390, Soph. Phil. 496. For the *πόδα*, cf. Hipp. 661, *σὺν πατρὸς μολῶν ποδί*, and Hec. 977. Those who take vv. 126-136 to be a *προσῳδῖον*, or processional hymn, will understand *πόδα* of the chorus's foot and take *πέμπειν πόδα* as = walk. But there is no authority for this use, and, moreover, the following words would make the chorus say they had walked all the way from Europe.

133. The gen. *χόρτων εὐδένδρων*, a gen. of character like our English "a land of streams." The wall'd cities, the pastures and trees would all be painfully missed by the Greek in the bleak steppes of Scythia, as Weil says, quoting Ov. Tristia, 3. 12. 16, *Nam procul a Geticis finibus arbor abest*; cf. also Hdt. 4. 61.

135. *ἐξάλλασα*, "an exile from." The *ἐκ* emphasizes the notion of *severance*.

*Εὐρώπην*. The Greeks did not consider the north coast of the Euxine as part of Europe.

137. *φροντίδα*. Like our *care* and *concern* *φροντίς* is often used (as here) for the *object* of thought.

140. *κλεινῇ σὺν κόπῃ χλιονάντῃ μυριοτευχῇ*. In this phrase we see how the vagueness of round numbers and an ungrammatical compression makes poetry out of a catalogue. In English we can say *the sword* for a military force, so we can understand how the Greeks could say *the oar* for a naval force, but it is hard to follow, when for a force consisting

of a thousand ships and 10,000 soldiers the poet says, "*a thousand-sailor'd myriad-armour'd oar.*" In the epithet *χιλιοναῦτα* the numeral is the important part. It does not mean that there were only 1,000 sailors. The mention of the sailors is a pictorial addition. So in our phrase "*a fleet of a hundred sail,*" we do not mean that there are only 100 sails in the fleet. Cf. on v. 323.

143. *δμῶαί*: the chorus, not the attendants addressed in v. 167, who had followed Iphigeneia on to the stage. This time Iphigeneia comes out of the central doorway of the temple.

144. *δυσθρήνητοις θρήνοις*. Adjectives beginning with *δυσ-* qualify the nouns from which they are directly formed six other times in Euripides (*γάμους δυσγάμους*, Phoen. 1047, *δαίμων δυσδαίμων*, inf. v. 203, *δύσνοστον* [al. *δύστηνον*] *νόστον*, Troad. 75, *νύμφαν(?) δύσνυμφον*, inf. v. 216, *δυστυχῇ τύχην*, Troad. 471, *δυσφήμους φάμας*, Hec. 195). In all these instances there is an oxymoron—a startling correction given by the adj. to the idea called up by the noun—as in *χάριν ἄχαριν* in v. 566 (cf. Tennyson's "Prize me no prizes, for my prize is death.") In this passage the adj. is derived from a denominative verb and not directly from the noun, and as in Sophocles's *πῶνοι δύσπῶνοι* (Ant. 1276: the only other such instances I have found in Sophocles—*δυσπνύβαις πνοαῖς*, Ant. 588, and *φρένων δυσφρένων*, Ant. 1261—belong rather to the other class) the adjective only intensifies the already painful meaning of the noun: we may translate, "*a wail of woeful utterance.*"

ὥς Wecklein takes to be causal, giving the reason for the exclamation *ὦ*, but it is more likely that it is itself exclamatory.

145. *ἔγκειμαι* is a more decided *ἔνειμι* (just as *κείμει* is a more decided *εἰμι*). The latter is *to be in* or *among*, the former *to be in the midst of*.

146. *μέλπουσα βοᾶν*. Cf. Aesch. Ag. 1445, *τὸν ὕστατον μέλψασα θανάσιμον γόνον*, Eur. Tro. 547, *βοᾶν ἐμελπον εὐφρον*.

*ἀλύροις*, i.e., accompanied by the flute, not by the joyful lyre. The music of the flute (which was originally Asiatic, cf. v. 180) was used by the Greeks to accompany marches, dirges, orgiastic worship of Cybele and Bacchus, and the offering of libations (v. Christ, Met. §§ 741 and 742).

147-149. *κηδείους οἴκτους* is in apposition to *βοάει*, and v. 148 is parenthetical. For the explanatory *οἶαι* cf. Hipp. 845, *ὦμοι μοι ... μέλεος, οἷον εἶδον ἄλγος δόμων. κατακλαιομένα* is subordinate to *μέλπουσα*.

150. For the gen. *ζῶας* with *κατακλαιομένα*, cf. G. § 173. 1. Just as we can say "as when a father mourns his children," i.e., mourns their loss, so *life* here stands for the loss of life.

151. *νυκτός*, G. § 179. 1, *τῆς*. The use of the cases of the article beginning with *τ* as relatives is rare in the scenic but commoner in the lyric part of tragedies.

ἐξήλθ'. This use of *ἐξέρχεσθαι* (cf. Cic. *quinto anno exeunte*) is most commonly found in the perfect.

155. Ἄργει, cf. G. § 190. The (poetic) omission of the prep. with the dative denoting *place where* is rarer in the case of names of countries than with names of towns, and in general rarer in tragedy than in Homer. Cf. Eur. El. 641 and below vv. 189, 221, 230 and 225.

159. φ refers to *κασίγνητον* not to *δαίμων*.

*χοῶς κρατῆρα* τε, a kind of hendiadys: we should never say *water and a glass* for a *glass of water*.

*χοῶς*. Milk, wine, water, and honey—sometimes all together (Aesch. Pers. 610f.), sometimes one or more of them—are mentioned as composing the drink offerings poured on the ground (*γαπότους τιμάς*, Pers. 621) to appease the spirits of the dead in the world below. Naturally the grave of the departed one was the spot chosen, but we see from this passage and that from the Persae (vv. 610ff.) that the ceremony could be performed elsewhere.

161. ὑδαίνειν. In English most verbs of moistening can only take as their object the thing moistened. Lobeck, on Aj. 376, has collected a number of instances in which Greek *verba humectandi* take an acc. of the liquid (e.g., *τέγγει δάκρυα*, Pind. Nem. x. 141, and *τέγγει δακρύων ἀχναν*, Soph. Trach. 848). So our *sprinkle*. Cf. also below v. 226.

162. οὐρείων, i.e., from Nature's pasture ground, and so all the purer and fitter to provide the offering (cf. Pers. 611, *βοός τ' ἀφ' ἀγνῆς*, and again *παρθένου πηγῆς*).

166. Cf. Pers. 610, *ἅπερ νεκροῖσι μελικτῆρμα*. For *κείται* cf. above on v. 145.

167. Spoken to one of the (mute) attendants who had accompanied her out of the temple bearing the *χοά*.

169. *λοιβή* (cf. above v. 164) is a more general word than *χοή*, and hence has *Αἶδα* put with it to make it equal to the latter word. By itself *λοιβή* is a drink offering to a god.

170. *Ἀγαμεμνόνιον*, cf. on v. 1.

171. *θάλλος* (m.) is always used in a natural, *θάλος* (n.) in a metaphorical sense. Cf. vv. 208 and 232.

*ὥς φθιμένῳ*. Though *Iph.* means "inasmuch as you are dead," "as is proper for the dead," the audience would notice in them their possible meaning, "just as though you were dead."

*πέμπω*, not *send*, i.e., pour into the ground for you, but *bring*, naturally used of a formal or ceremonial bringing. Cf. *Ion.* 1174, *ἐκ τε γὰρ κρυσσῶν ὕδωρ | χερσὶν ἐπεμπε νίπτρα*.

172f. Cf. below v. 703, *καὶ δάκρυ' ἀδελφῇ καὶ κόμας δότω τάφῳ*. For the practice of cutting off the hair in token of mourning, cf. *Hom. Ψ.* 46, 135, and 141. The locks were placed either on the pyre (*Ψ.* 135) or on the tomb (*Aesch. Cho.* 166, *Soph. El.* 900).

175. *ἀπενάσθην*. Cf. *Med.* 166: the opposite of *κατενάσθην*. *Phoen.* 207, *Ar. Vesp.* 662. The root is the same as in *νέομαι* (for *νέσομαι*) and *νόσ-τος*, *Skt. nas*, *unite oneself to any one*.

176. *δοκήμασι*. Cf. the *ὥς δοκεῖ* in v. 8. Porson quotes *Phoen.* 413, *τὰ σεμνὰ καὶ δοκήμασιν σοφά*.

179. *Hesychius ἀντιψάλμους· ἀντιστρέφους*. *Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Ταύροις*, i.e., used of song as well as of music. Weil says, "Il ne faut pas insister sur le sens précis du second élément d'un composé lyrique." In the arrangement which I have adopted (see *Crit. Note* on v. 186) the *responsion* of the chorus consists in their amplification in vv. 192-202 of *Iph.*'s words in v. 191.

180. For *Ἀσιήταν* and *βάρβαρον*, cf. on v. 146. Cf. *Or.* 1395, *αἰλινον, αἰλινον ἀρχάν θανάτου* (al. *θρήνου*, al. *στονάχου*) *βάρβαροι λέγουσιν, αἰαῖ, Ἀσιάδι φωνῇ*.

184. Cf. *Phoen.* 1301, *βοᾷ βαρβάρῳ στενακτὰν ἰαχὰν μελουμέναν νεκροῖς δάκρυσι θρηγῆσω*. *νεκ. μελ.* = belonging to, or even dear to the dead.

*τάν*, cf. on v. 151.

185. *δίχα παιάνων*. As *μέλπω* and *μολπή* are used of a song of joy, the *δίχα παιάνων* like the *άλύροις ἐλέγαις* after the *μέλπουσα* in v. 146 serve to correct the natural sense of the foregoing words and form a kind of oxymoron.

187. *φῶς*, glory.

189. It seems best to take *Ἄργει* as a locative (cf. on v. 155). Still it may be a possessive dative with *ἐστίν*.

191. *μόχθος δ' ἐκ μόχθων*, cf. Hom. T. 290, *κακὸν ἐκ κακοῦ. ἄσσα*, i.e., "troubles come darting forth on our house in quick succession." The line reminds us of the "sea of troubles" as well as of "the slings and arrows of outrageous fortune."

192. Here the chorus take up the lament in response (cf. on v. 179) to Iphigeneia's last words, and tell how the sun changed his course, turning away his face in horror from the ghastly and murderous deeds wrought in the houses of the Tantalidae—deeds which sprang from the strife between Atreus and Thyestes for the possession of the golden fleece—deeds which were still entailing a woeful retribution on their descendants. According to the version of the story given by Plato (Politicus, p. 268) Zeus made the sun rise in the east instead of in the west as it had previously done. This miracle which it is said (Schol. on B. 106) Zeus had previously announced to Atreus through Hermes, was a sign which assured Atreus of his favour (Plato l. c., *μαρτυρήσας ὁ θεὸς Ἀτρεΐ μετέβαλεν αὐτὸ ἐπὶ τὸ νῦν σχῆμα*) and settled the dispute by giving the lamb with the golden fleece to Atreus. In Or. 1001 ff. Euripides merely mentions the *ἔρις* as accompanied by change of the sun's rising from west to east. In El. 742 he says the change was *θανάτῃς ἔνεκ' ἀδικίας*. (Ovid A. A. i. 329, represents the sun as turning back at noon when half its course was done, and returning to the quarter whence it had risen.) In our present passage the poet adopts the latter version. (The horses here spoken of are those of the sun, not—as some have thought—those with which Pelops won the race at Pisa, v. 2.)

*δινεούσαις ἵπποις*, the same dative of the instrument as in the similar passage at Phoen. 3, *Ἥλιε θααῖς ἵπποισιν εἰλίσσων φλόγα*. Both *δινεούσαις* and *εἰλίσσων* are used of the sun's daily course through the heavens.

193. ἔδρας, cf. El. 740, ἀέλιον χρυσωπὸν ἔδραν ἀμείψαντα.

194. μετέβας', cf. El. 728, τότε δὴ τότε φαεννὰς ἀστρων μετέβας' ὁδοὺς Ζεὺς καὶ φέγγος ἀελίου λευκὸν τε πρόσωπον αὐοῦς.

197. The metre of this verse, like that of vv. 220 and 230, stands apart from that of the surrounding verses. Christ, (Metrik, p. 270, ed. 2) agrees with Barthold (Rhein. Mus. xxi. 58) in thinking vv. 197 and 220 trochaic tetrameters, — — — — —; but though the word-accent supports this arrangement in these two verses, it makes it, as Christ says, inadmissible in the case of v. 230, which should be arranged as an anapaestic tripod, — — — — —. For the sense cf. Or. 819, φόνω φόνος ἐξαμείβων δισσοῖσιν Ἀτρεΐδαις. Cf. also Or. 1579, ἐπὶ φόνω πράσσεις φόνον. The omission of the ἐπὶ with ἀχεῖν is remarkable, but causes no ambiguity.

200. The nemesis springing from the deeds of the former Tantalidae (Pelops's murder of Myrtilos, and the *cena Thyestis*) is here spoken of as a living foe to the whole house of their descendants.

201. σπεύδει δ' ἀσπούδαστ'. This phrase belongs to the same class of contrasted cognate words mentioned on v. 144. At Bacch. 913 we find the same expression, σπεύδοντα δ' ἀσπούδαστα, though with a slightly different meaning. There it means "eager where you should not be eager," here "is zealous with an evil zeal."

203. Iphigeneia here takes up the same theme, tracing the baneful destiny which has followed her from her birth (for it was within a year of her birth that her father made his luckless vow, cf. v. 21) until the present day, when she has learnt, as she thinks, the death of her only brother—a touching history of a life of sad bereavement.

δυσδαίμων δαίμων. Cf. on v. 144. δαίμων, the genius of the hour of her mother's union with her father: as in v. 406 f. λόχαι Μοῖραι are the fates who presided over her birth.

ζῶνη stands for γάμος: the reference being to the custom on the wedding day, when the bridegroom loosened the bride's girdle (cf. Hom. λ. 245; Plutarch, Lycurgus, 15).

207. συντείνουσιν, i.e., "have kept a hard hand on me," "drawn the reins tight," a metaphor perhaps from the race-course, coming not unnaturally from a child of Ἄργος ἵππιον.



209. The hiatus between *θεαί* and *ἄν* is made admissible by, and itself indicates the pause in the sense. A new sentence begins with *ἄν*, which is governed by *ἔτεκεν*, *ἔτρεφεν* (213) and *ἐπέβασαν* (215), and the antecedent to it is the *με* in v. 216.

208. *ἡ μναστειθεῖσα*, i.e., *Κλυταίμνηστρα*, "the lady wooed by noble suitors."

211. *σφάγιον* is the name of a victim which has reference to its *slaughter*, *θύμα* (v. 212) that which has reference to its being burnt. Aristarchus lays it down that *θύσαι* in Homer means *θυμᾶσαι*, never *σφάζαι*.

*πατρώος* = *πατρός*.

212. *οὐκ εὐγάθητον*, i.e., the incense would have no pleasing smell in the nostrils of the gods.

213. *εὐκταίαν*, already devoted by my father's vow.

215. *ψαμάθων*, for the gen. cf. Hom. O. 277, *ἀλλὰ με νηὸς ἔφεσσαι*, Soph. O. C. 924, *σῆς ἐπεμβαίνων χθονός*. G. § 177.

216. *δύσνυμφον*, cf. on v. 144.

217. Cf. v. 537.

At v. 218 Iphigeneia passes on to the second act in the drama of her life—her forlorn exile. Observe the quasi punning collocation of *ξείνα* with *ἀξέλνου*.

219. *οἶκος*. In the sing. *οἶκος* is not commonly used in Attic Greek of the building in which men live, but in the vague sense of *home* (Soph. Phil. 469, Aj. 1021, *κατ' οἶκον*, *in your or my native land*), or *family*, or of the *shrine* of a god. The plural *οἶκοι* is used however of the inhabited building; cf. Hec. 619, *ὦ σχήματ' οἶκων*. The plural is nevertheless often used in the sense of the singular—e.g., Soph. Aj. 1136, *νῦν δ' ἐκτὸς οἶκων κάπλ γῆς ἀλλῆς φυχάς κ.τ.λ.*, Hipp. 756, *ἐλθῶν ἀπ' οἶκων*, Ion. 157, *ἐς χρυσήρεις οἶκους* (of a temple).

*δύσχορος* is rather a strange epithet for *οἶκοι*. Pollux, viii. 184, gives *εὐχορτα πέδια* as a poetical expression, in which *εὐχορτος* is equivalent to *εὐβοτος*, *εὐνομος* and *εὐχελος*. Hence we may conclude that *δύσχορος* was a poetical expression meaning *pasture-less*, *barren*, here perhaps it means *in a barren land*. Cf. the reference of the chorus in v. 134 to the pastures of Hellas which they had lost.

220. For the metre cf. on v. 197.

221-224. Among the memories of her girlhood Iphigeneia naturally recalls in the first place the part she could now take no more in the choric dances of maidens singing hymns to Hera the patron goddess of Argos, but the Athenian poet makes his heroine dwell at greater length on a rite peculiar to the city of Pallas Athena. The crowning ceremony at the yearly festival of the Panathenaea, celebrated towards the end of the month Hecatombaeon (June 21st to July 21st), was the procession which conducted the Peplos, suspended like a sail from the mast of a ship on wheels, to the Erechtheum, where it was put on the sacred wooden statue of Athena Polias. This grand robe was the work of specially selected Attic matrons and maidens. On it were usually embroidered scenes from the Gigantomachia, in which Athena was represented as the chief aid to her father in securing the victory over the giants. The women who wove this tribute to the goddess, whose epithet *ἐργάνη* marked her as the patron goddess of women's handiwork, were called *ἐργαστίαι*, and their work had been solemnly begun on the last day of the month Pyanepsion (October) in the preceding year, at the festival of the Chalkeia. For a fuller mention of the weaving of the Peplos, cf. Hec. 466-474. A similar rite is commemorated in the 6th book of the Iliad, where the poet tells how the Trojan matrons laid Hecuba's fairest Peplos on the knees of the Palladium.

222. *ἰστοῖς ἐν καλλιφθόγγοις*, "amid the music of the loom," cf. Vergil's G. 1. 294, *Arguto coniunx percurrit pectine telas*. The sound referred to was probably the twanging sweep of the comb (*κερκίς*, *pecten*) through the threads of the warp as it thrust the woof home, and the regularly recurring knock of the shuttle as it passed to and fro. Cf. also Aristoph. Frogs, 1315 f., *ἰστότρονα πηλίσματα, κερκίδος δαιδοῦ μελέτας* (quoted, the Scholiast says, from the Meleager of Euripides). Wecklein also quotes from Leonidas (Jacobs Anth. vi. 288) *τὰν ἄτρια κριναμένην | κερκίδα τὰν ἰστών μολπάτιδα*.

225-228. The highly-wrought language in which Iphigeneia paints the companion picture to that given in vv. 221-224, speaks of the intensity of her horror and distress at her present lot. Instead of inlaying the tints in a brodered picture, she is bespattering an altar with a slaughtered fellow-countryman's blood; in the place of the singing sound of the busy loom, her ears are full of the ghastly music

(δυσφόρμιγγα) of a dying man's shrieks. αἰμόρραντον ἄταν is the same sort of accusative after a verb of moistening as ἐννοσίφους πηγὰς in v. 161 (see note there): in sense it is equivalent to "the blood which drips from a murdered man." αἰμόρραντος seems here, and at Alc. 135, to be used in an active and not (as Liddell and Scott says) a passive sense. ἄτη is a general word for *ruin*, here used as we use *fate* of inflicted death. δυσφόρμιγγα, "accompanied by unholy music."

229-235. Here we have two subtle instances of tragic irony. The last six verses of Iphigeneia's dirge bring her hearers back to her present grief at her brother's fate, which the immediate sequel is to show taking the shape unknown to her of the very horrors which she here (in v. 229) dismisses from her thoughts; while her last words, also without her knowledge, sound to her audience as prophetic of final deliverance and restitution, when Orestes shall at last wield his father's sceptre in his father's land.

230. The lengthening of the final *a* of δμαθέντα before κλ, and the lengthening of *i* of ἐτι in v. 232 before βρ are both exceptions to the general rule of tragedy, according to which γμ, δμ, γν, and δν always, and βλ and γλ usually lengthen a preceding short vowel, other mutes followed by liquids leave it short. Euripides allows himself to relax this rule oftener than the other tragedians, and in the former of these two cases the vowel is in arsis, i.e., has the metrical stress to help to lengthen it.

235. The word σκηπτούχος, as Iph. uses it, has the general sense of *princely*, like Homer's σκηπτούχος βασιλεύς.

#### ΕΠΕΙΣΟΔΙΟΝ Α.—Vv. 236-391.

The conclusion of Iphigeneia's dirge is immediately followed by the arrival of the oxherd with the abrupt announcement that two newly captured victims are coming to be sacrificed: at the mention of the δόπρυχοι νεανίαι in v. 242 it becomes evident to the audience that they are Orestes and Pylades. In answer to Iphigeneia's questions the oxherd relates the manner of their capture (vv. 236-339). The latter part of the

ἐπεισόδιον is occupied by a monologue by Iphigeneia in which she steels her heart, by calling to mind her own woes, for the slaughter of the two captives.

236. καὶ μὴν. "Ita passim ante adventum novae personae. Observatione dignum est, post particulas καὶ μὴν hac significatione adhibitae nunquam una alterave voce interposita induci γε, quod in diversa significatione plerumque post eas collocatur, ut mox v. 131," Elmsley, Heracl., 119.

ἀκτὺς ἐκλιπὼν θαλασσοῦς. It is probable that the author found it impossible to make use of the customary scenic indications to inform the spectators of the quarter from whence a new character had come. Ordinarily an entrance on to the stage near the *περίακτος* to the spectators' right marked the newcomer as coming from the city or the harbour, while entrance by the left *περίακτος* was reserved for those who came by foot from any other quarter. Most likely in this case both *περίακτοι* represented a stretch of sea and sea-coast, with the addition perhaps of some buildings on the right. We learn from v. 1196 (*πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων*) that the temple was built close to the sea (this accords with Herodotus's description, iv. 103, *ἐπὶ γὰρ κρημνοῦ ἴδρυται τὸ ἱερόν*). The oxherd says he came straight from the scene of the capture to the king and then straight on to the temple. This (among other indications to be mentioned later) points to Thoas's palace being on the same side as the part of the coast where Orestes and Pylades were captured. It is evident too from Iphigeneia's words at v. 1210 that she would pass through the town on her way to the part of the coast where the ship was. Hence it seems all characters throughout the play who did not come from or go to the temple buildings appeared to the spectator's right.

The author then finding it necessary to give more indication of the direction from which the oxherd came, imagines that the chorus can, owing to their position, see farther than Iphigeneia, and have been watching the course of the newcomer. This necessary bit of stage-direction ignores the fact that the messenger came immediately from the king and not from the shore.

238. For the *τε καί*, between the names of the father and mother, cf. Androm. 884 and Orestes 71. The *βουκολός* assumes throughout, and especially in his first words of address to

Iphigeneia, a grandeur and prolixity of expression that hardly sit easily on him. Cf. e.g. the various phrases in vv. 242 *δίπτυχοι*, 243 *πρόσ. κ. θυ.*, 244 *χέρ. κ. κατ.*, and in 261 and 263. They mark, perhaps, an embarrassed sense of the lady's rank and distinction. When he comes to the combat his language grows natural.

240. Many commentators take *λόγον* to mean the topic which had previously engaged Iphigeneia's thoughts and from which the oxherd had disturbed (*ἐκπλήσσειν*) her. It is much better to follow those who understand by it the oxherd's *news*. The verse means "*what is there (so) disturbing*" or "*alarming in your news?*"

241. *κυανέαν Συμπληγάδα*. The sing. occurs again at Androm. v. 795 *ἐκπεράσαι ποντίαν Συμπληγάδα*. *κυανέος* is the regular epithet of these rocks; cf. v. 392.

243. The *προ-* in *πρόσφαγμα* seems to mean *before the face of*, i.e., in front of the temple of the god or goddess. So at Hec. 41, *τύμβω φίλον πρόσφαγμα*, and at Hec. 265, *τάφω προσφάγματα*, i.e., in front of the tomb. Cf. below v. 458. *θυτήριον* is an out-of-the-way word (cf. above on v. 238), it occurs at Aratus Phoen. 440 in the sense of *altar*.

244. *χέρνιβας καὶ κατάργματα* is a hendiadys equivalent to *χέρνιβες αἷς κατάρξεσθαι μέλλεις*.

245. *οὐκ ἂν φθάνοις ἂν*. Elmsley, on Heracl. v. 721, quotes several instances of *φθάνοις* so used with the double *ἂν*, and gives as the meaning "*Latine oportet te quam primum ... Anglice, you have no time to lose in ... vel, si mavis, you cannot make too much haste*. Verborum *οὐκ ἂν φθάνοις* verus est sensus, *ni fallor, non praevenies occasionem*."

*εὐτρεπή ποιουμένη*. Cf. Herc. Fur. 497, Bacch. 440 (though the mss. there read *εὐπερ.*), and El. 689.

246. *σχῆμα* (if that be the correct reading) must be used as our *fashion* is sometimes, of the *dress*, and not in its more general sense of *look, mien*. Wecklein compares fr. 479, *Τευθράντιον δὲ σχῆμα Μυσίας χθονός*, though he can hardly be right in giving that meaning to *σχῆμα* at Ion. 237 and 239. For other instances see L. and S.

249. It is explained at v. 920 how it is that Iphigeneia does not know the name.

250. If τοῦ ξένου depends on τοῦ ξυζ., it is, as Weil says, obscure; but it is just possible that it is an adjective here, and that ξυζύγου is used as a substantive in the sense of *comrade*.

251. εἰσακούειν, like the Latin *exaudire*, implies that a sound has been heard from a distance, or in spite of some obstacle, or that information has been obtained at some trouble; it can often be translated, as here, by the colloquial English "get to hear."

253. ἐπὶ ῥηγμίσιν· ῥ (but not the other liquids) preserves in tragedy the power it has in Homer of being sounded double at the beginning of a word, when the metre demands that a preceding short vowel should be made long.

The word πῶρος, applied to the sea, may remind us of Homer's ὑγρά κέλευθα, and of "the paths of the seas," Ps. viii. 8. Somewhat similarly πορθμός (Pind. Isth. 4, 97) and the Lat. *fretum* and *freta* are used in poetry for *the sea*.

255. νίψοντες ἐναλίκα δρόσῳ. Cf. Hel. 1384 νίπτρα ποταμίας δρόσου; cf. Hipp. 127, 78, and below, v. 1192.

258. χρόνιοι. Verbs of motion often have temporal adjectives (e.g., δευτεραῖος, ὀρθριος, σκοταῖος) agreeing with their subjects where we use adverbs. Thuc. I., 141, 7, χρόνιοι τε ζυγίοντες.

ἐπέλ in the sense of ἀφ' οὗ. Cf. Aesch. Ag. 40, δέκατον μὲν ἔτος τόδ' ἐπέλ.. στόλον Ἀργείων χιλιοναύταν.. ἦραν, and Soph. Ant. 15.

259. ἐξφοινίχθη. ἐκ is very often used in composition to denote the *thoroughness* of an action or process. φοινίσσειν is so constantly used of reddening with blood that no αἵματος or corresponding adjective is needed with ῥοαῖς.

260. ἐπέλ. There is a bucolic inconsequence of expression in the oxherd's "when" followed by "there was" in v. 262; cf. Hipp. 1198, εἰσρέοντα. The poet disregards the fact that the water actually flows out of the Euxine instead of into it.

261. ὑλοφορβούς. Varro d. r. rust. 11, 5, 11, "*Pascuntur armenta commodissime in nemoribus, ubi virgulta et frons multa.*" Hes. "Erg. κ. ήμ. 589, βοδς ὑλοφάγου κρέας.

εἰσβάλλειν is more often used as an intransitive verb, or if it has a direct object the local accusative has, even in poetry,

a preposition, Hdt. 2, 14, ὅς ἐς τὰς ἀρούρας, Eur. El. 79 βούς ἐς ἀρούρας : in poetry the prep. is left out when the verb has no direct object.

262 f. διαρρῶξ...ἀγμός. "A hollow in the cliff worn by the ceaseless dashing of the waves."

πορφυρεντικάλ = τῶν πορφυρῶν; cf. on v. 5. στέγει "haunt," i.e., the πορφυρεῖς used the cave as a shelter when they were watching the floats of their traps and preparing the shell-fish which they had caught. Pollux i. 47-49, after telling a pretty story of how the fish was first discovered, gives a minute description of the kind of basket-trap used by these fishermen, and of the process of preparation of the fish for the dyer.

For vv. 264-274, cf. Milton, Comus vv. 297-302.

265 f. κἀνεχώρησεν πάλιν ἀκροῖσι κ.τ.λ. The man was a little in front of the rest. He stepped backwards on tip-toe, probably without turning round.

266. πορθμέων ἵχνος. The word πορθμέειν is used eight times in this play, always in the general sense of convey (at 936 with πόδα like the ἵχνος here). It is one among many instances of the way in which nautical terms passed into general use in Greek. This particular word would doubtless be more commonly used in a place where there was a narrow strait to be ferried across. We may, perhaps, fancy that Euripides wrote this play at some place on the coast opposite Euboea. The word only occurs six times in all the rest of Euripides's extant plays.

267. δαίμονες. The stature and noble mien of the Greek heroes would lead these Taurian peasants to take them for more than men. Cf. the passage of Comus cited above. The same trait in the religion of the Greeks which led them to fill their cities and houses with statues of the gods, led them to look on the bodily appearances of deities as natural. So in Pind. Pyth. iv. 152 ff. when Jason appeared in the market-place of Iolkos, the people took him for a god. Cf. also Acts xiv. 11 f.

269. ἀνέσχε χεῖρε. Cf. Homer Γ. 318, λαοὶ δ' ἡρήσαντο θεοῖς ἰδὲ χεῖρας ἀνέσχον : Verg. Aen. I., 93, *duplices tendens ad sidera palmas*; cf. also Aen. iii. 176, Hor. Od. iii. 33. 1, Aesch. Prom. 1005. The Greeks did not fold the hands in prayer, but held them out, palms upwards, over their heads, as if to receive a gift from above.

270. παῖ Λευκοθέας. Athamas, King of Thessaly, had two sons by his wife Ino, Learchus and Melicertes. When he killed the former in a fit of madness, Ino leapt with Melicertes into the sea, and at Aphrodite's request Neptune turned the mother and son into sea deities under the names of Leucothea and Palaemon.

The last two syllables of Λευκοθέας (as often the simple θεοί, &c.) are to be scanned as one.

272. The Διοσκόρω are often referred to as patron gods of sailors; cf. Orestes 1636, Hor. Od. i. 2. 3.

273. Νηρέως ἀγάλμαθ'. ἀγαλμα· πᾶν ἐφ' ᾧ τις ἀγάλλεται Hesych.; Lat. *deliciae*, here used of children. A remarkable difference of opinion has shown itself in the interpretation of these words. Some commentators apply them to the Nereids, and Wecklein finds in the sudden confusion of sex, coming after the confusion between one man and two in v. 270, a sign that the pious herdman's senses are unhinged by fright. Köchly says there is no reason why we should not suppose that the father of fifty daughters may not have had some sons as well. Weil supposes grandsons of Nereus to be meant. Monk (strangely) takes ἀγάλματα to be "the image or appearance of Nereus."

Markland enlarges on the improbability that a Taurian barbarian should invoke Greek gods, and cites Hel. 137 ff. to prove that Castor and Polydeuces had but *very* recently died, "*neque de eorum divinitate adhuc etiam inter Graecos convenerat.*" Euripides's audience would probably not have troubled themselves more about such points than about the fact that the Taurians speak Greek, and that Thoas at v. 1422 speaks of his countrymen as βάρβαροι.

275. μάταιος, a trifler, a scoffer.

ἀνομία θρασύς, a brazen-faced sinner. These words are contrasted with θεοσεβής in v. 268. ἄθεος, ἀνομος, and ἄδικος are joined together at Bacch. 995 much as the words "ungodly" and "sinner" are in the language of the Psalms. There is some irony, whether intentional or not, in the oxherd's denouncement of this "*esprit fort*," as Weil calls him; for not only do the majority adopt his opinion (v. 279), but he turns out to be right.

276. ἐγέλασεν εὐχαῖς. As in the case of χαίρω, ἀχθομαι, and



other words expressive of emotion, *ἐπὶ* with the dative is more commonly used, especially in prose, to denote the thing which gives rise to the emotion.

**ναυτ. ἐφθαρμένους**, "*castaways*." *φθείρεσθαι* is used of sailors driven from their course (Hel. 773, *πόσον χρόνον | πόντου πῖ νώτοις ἄλιον ἐφθέιρου πλάνον*); or shipwrecked (Cyclops. 300, *ποντίους ἐφθαρμένους*).

**277. φάραγγα.** Within ten lines we have had *θάσσειν* used (1) absolutely, (2) with *ἐπὶ* and a dative, (3) with an accusative. The last construction is poetical, but common in tragedy with verbs of sitting.

**278. κλύοντας.** Monk calls attention to the *aoistic* use of *ἐκλυον* and moods of the imperfect tenses, comparing below vv. 768, 1323 (*σαφῶς δ' ἀθρήσας καὶ κλύων*). The reason of this lies, no doubt, in the meaning of the word, which cannot refer to a state or an extended action.

**θύοιμεν**, G. § 243.

**279. ἔδοξε** is used in two different senses with the two infinitives that follow, first *personally*, then *impersonally*. Cf. v. 44 ff.

**281. πέτραν ... λιπών ... ἔστη**, i.e., he got up and stepped out from the cave in the cliff on to the shore.

**283. κάπεστέναξεν**, the *ἐπὶ* has not here the sense of *at* which it has in this compound at Aesch. Pers. 727 (when it is followed by a dative), but that of *in addition*, *by way of accompaniment*, cf. Hom. Ω. 79, *ἐνθορε μέλανι πόντῳ· ἐπεστονάχησε δὲ λιμνῇ*, and 776, *ὡς ἔφατο κλαίουσ' ἐπὶ δ' ἔστανε δῆμος ἀπείρων*, Ar. Thesm. 1063, *ἀλλ', ὦ τέκνον, σὲ μὲν τὸ σαυτῆς χρῆ ποιεῖν, | κλάειν ἔλεινῳς*. MN. *σὲ δ' ἐπικλάειν ὕστερον*.

**ῶλένας ἄκρας**, i.e., his hands. For the construction cf. Med. 1169, *τρέμουσα κῶλα* and Vergil's *fremit artus*, Georg. iii. 84.

**284. μανίαις ἀλάινων**, so used at Orestes 532, *μανίαις ἀλάινων καὶ φόβοις*, except in these two places Euripides always uses *ἀλάινω* in a literal sense, and always in lyric passages. Calimachus (Dian. 251) uses the synonymous *ἡλαίνω* of *mental wanderings*.

**κυναγὸς ὧς**, i.e., at the sudden appearance of a wild beast.

**287. ἔχιδνας εἰς ἔμ' ἔστομωμένη**, "*presenting to me a serried rank of serpents*," i.e., the serpents which formed her

hair bristled and turned their angry heads towards Orestes, so as to form a line like the front of an army (στόμα). στομῶω, to give an edge (of an army, a front) to is a term of military tactics. Cf. Plut. Anton. xlii. πολλοῖς ἀκοντισταῖς καὶ σφενδονήταις οὐ μόνον τὴν οὐραγίαν ἀλλὰ καὶ τὰς πλευρὰς ἐκατέρας στομῶσας. Köchly also quotes Aelian Tact. xiii. 2, where the front rank (στόμα, acies) of an army is compared to the edge (στόμωμα) of a knife.

288. ἐκ τρίτων (see Critical Notes). Cf. Orestes 1178, σωτηρίαν σοί, τῷδ' ἐγὼ, ἐκ τρίτων τ' ἐμοί. Here the Furies are three in number; cf. on v. 79.

ἐρέσσει, another instance (cf. on v. 226) of the employment in a general sense of a nautical term. So, too, at Ion. 161; at Iph. Aul. 139 of walking; cf. Vergil's *remigio alarum*, Aen. i. 300. Aeschylus's furies had no wings.

290. ἐπεμβάλη. I think it is better to suppose that this verb is used intransitively here—that she (i.e., the Fury) may fall upon me. It is generally taken to be transitive, “that she may dash her upon me.”

291. This verse is quoted by Longinus περὶ Ὑψ. xv. with κτανεῖ for κτένει. See the Critical Notes on v. 992, where the mss. of the play have κτανοῦντι. A *propos* of Longinus's eulogy of Euripides's power of expressing madness, Markland says, “*Et sane ἀνασθητος sit oportet quae haec Orestis (a v. 285) sine animi commotione legere possit.*”

παρῆν, i.e., for the herdsmen.

292. μορφῆς σχήματ'. Cf. Ion. 992, πόλιν τι μορφῆς σχῆμ' ἔχουσιν ἀγρίας; similarly at Phoen. 162, μορφῆς τύπωμα.

ἠλλάσσετο, he mistook (the sounds made by the cattle and the dogs for the voice of the Furies).

295. συσταλέντες ὡς θανούμενοι. “Covering with the dread that every moment would be our last.” συσταλέντες is not said of the herdsmen as a body (i.e., it does not mean huddled together, or “formed into a compact body”), but of the attitude of each separate man.

296. χερί. Pictorial: either we should leave it out, or say something like “with a rapid movement of his hand.”

298. A difficult line. As at v. 1370 (*εἰς πλευρὰ καὶ πρὸς ἡπάρ ἡκοντίζετο*), so perhaps here, an inner (*λαγόνες*) and an outer part (*πλευραὶ*) of the body are mentioned as affected by the blows. *παύω* is used as often in the sense of *pierce* as in that of *strike*, and at *Electra* 826 Euripides uses *λαγόνες* of what was beneath the skin (*κάνειτο λαγόνας. ἰερὰ δ' ἐς χεῖρας λαβὼν κ.τ.λ.*). "*Making thrusts* (lit. *thrusting it, i.e., σίδηρον*) *at their ribs, he pierces with his steel within their flank.*" *ἰέσ.* The *ι* of *ἴημι*, though short in Homer, is, as a rule, long in tragedy. This is one of about six exceptions to the rule.

299. *θεὸς ἀμύνεσθαι τάδε.* Cf. G. § 159, 4.

300. *ἄνθος*, like our adj. *florid* (Lat. *floridus* from *flos*) is used of a bright, and especially of a bright-red colour: Plato Rep. 429 D. (talking of *ἔρια* which were to be dyed *ἀλουργά*) *ὅπως δέξεται ὅτι μάλιστα τὸ ἄνθος*: Pollux. i. 49, *τὸ δὲ αἶμα* (of the shell-fish) *ἐπειδὴν πυρὶ ὀμλήσῃ, χεῖται τε καὶ ἐξανθεῖ*: cf. also Aesch. Prom. 23 *χροιάς ἀμείψει ἄνθος*. So here *ἐξανθεῖν αἱματηρόν* (used proleptically) means lit. "*to redden (intr.) blood-red,*" i.e., "*was dyed blood-red*" (not, as L. and S., "*burst forth from the surface.*")

*πέλαγος ἁλός.* Poetical. So first Homer ε. 335, *ἁλὸς ἐν πελάγεσσιν*. Cf. Tro. 88, Hel. 938 *ἄλιον ἐπὶ πέλαγος*. *πέλαγος* was applied to the open sea as denoting some characteristic, perhaps (Curt. Gk. Et. No. 367, rt. *πλαγ* strike) from the beating of its waves.

302. *πορθεῖν* in the sense of "*bring havoc among, ruin,*" is poetical.

303. *κόχλους*, a primitive instrument. Hesych. *κόχλους τοῖς θαλαττοῖς ἐχρῶντο πρὸ τῆς τῶν σαλπύγων εὐρέσεως*.

*τε...τε*, a Homeric substitution of *παράταξις* (co-ordination of clauses) for *ὑπόταξις* (subordination of one to the other).

304. *πολλοὶ ἐπληρώθημεν*. *πολλοί* is used proleptically, *our ranks were filled so that we became many*, i.e., *our numbers grew greatly*. Cf. Androm. 1097, *ἀρχαὶ* (the magistrates) *τ' ἐπληροῦντ'*: cf. also the use of *πληροῦν* and *πλήρωμα* of a ship's crew.

307. *μανίας πίτυλον*, "*rush of madness, mad phrenzy,*" an application of a nautical expression: *πίτυλος* (any recurring sound) is used specially of the beat of a trireme's oars ("The

measured *pulse* of racing oars," Tennyson In Mem. 86.) We use the noun *beat* to denote the ground traversed in regular tread (a watchman's beat). Greek poets used *πίτυλος* sometimes of the actual motion of which the plashing oars were the cause. Cf. Herc. Fur. 1189, *μαιομένῳ πτύλῳ πλαγχθείς*; 816, *ἀρ' ἐς τὸν αὐτὸν πίτυλον ἤκομεν φόβον*. Here, too, it means *rush*, *impulse*. At v. 1340 *πίτυλος* is used of the *ship* so impelled.

308. *στάζων ἀφρῶ γένειον*. *στάζω* is used (1) transitively, having for its subject the person or thing from which the dripping comes (Herc. Fur. 1355, *οὐτ' ἀπ' ὀμμάτων ἔσταξα πηγάς*, Hipp. 121); (2) intransitively with the same subject (so here and Soph. Aj. 10, *κῆρα στάζων ἰδρῶτι*, cf. Andr. 532, *λείβομαι δακρύοις κόρας*), and often as here with a specifying or limiting accusative (G. § 160) of the part from which the dripping comes; (3) intransitively with the dripping fluid as the subject (Heracl. 1041, *μήθ' αἷμ' ἑάσης εἰς ἑμὸν στάζει τάφον*, and Med. 1199); *καταστάζειν* is also used transitively with the liquid for subject, in the sense of *bedew* (Soph. Phil. 823).

309. *προὔργον*, *ready to our hands*.

*ἔσχεν πόνον*, *did his best*, lit. *took trouble*; cf. Hec. 572 *οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον*, i.e., they all did their best in different ways. Cf. Z 525, *οἱ ἔχουσι πολὺν πόνον εἴνεκα σείο*.

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Iphigeneia, a grandeur and prolixity of expression that hardly sit easily on him. Cf. e.g. the various phrases in vv. 242 *διπτυχοι*, 243 *πρόσ. κ. θυ.*, 244 *χέρ. κ. κατ.*, and in 261 and 263. They mark, perhaps, an embarrassed sense of the lady's rank and distinction. When he comes to the combat his language grows natural.

240. Many commentators take *λόγου* to mean the topic which had previously engaged Iphigeneia's thoughts and from which the oxherd had disturbed (*ἐκπλήσσειν*) her. It is much better to follow those who understand by it the oxherd's *news*. The verse means "*what is there (so) disturbing*" or "*alarming in your news?*"

241. *κνανέαν Συμπληγάδα*. The sing. occurs again at *Androm.* v. 795 *ἐκπεράσαι ποντίαν Συμπληγάδα*. *κνανέος* is the regular epithet of these rocks; cf. v. 392.

243. The *προ-* in *πρόσφαγμα* seems to mean *before the face of*, i.e., in front of the temple of the god or goddess. So at *Hec.* 41, *τύμβω φίλον πρόσφαγμα*, and at *Hec.* 265, *τάφω προσφάγματα*, i.e., in front of the tomb. Cf. below v. 458. *θυτήριον* is an out-of-the-way word (cf. above on v. 238), it occurs at *Aratus Phoen.* 440 in the sense of *altar*.

244. *χέρνιβας καὶ κατάργματα* is a hendiadys equivalent to *χέρνιβες αἷς κατάρξεσθαι μέλλεις*.

245. *οὐκ ἂν φθάνοις ἂν*. *Elmsley*, on *Heracl.* v. 721, quotes several instances of *φθάνοις* so used with the double *ἂν*, and gives as the meaning "*Latine oportet te quam primum ... Anglice, you have no time to lose in ... vel, si mavis, you cannot make too much haste. Verborum οὐκ ἂν φθάνοις verus est sensus, ni fallor, non praevenies occasionem.*"

*εὐτρεπῇ ποιουμένη*. Cf. *Herc. Fur.* 497, *Bacch.* 440 (though the mss. there read *εὐτρεπ.*), and *El.* 689.

246. *σχῆμα* (if that be the correct reading) must be used as our *fashion* is sometimes, of the *dress*, and not in its more general sense of *look, mien*. *Wecklein* compares fr. 479, *Τευθράντιον δὲ σχῆμα Μυσίας χθονός*, though he can hardly be right in giving that meaning to *σχῆμα* at *Ion.* 237 and 239. For other instances see *L.* and *S.*

249. It is explained at v. 920 how it is that Iphigeneia does not know the name.

250. If τοῦ ξένου depends on τοῦ ξυζ., it is, as Weil says, obscure; but it is just possible that it is an adjective here, and that ξυζύγου is used as a substantive in the sense of *comrade*.

251. εἰσακούειν, like the Latin *exaudire*, implies that a sound has been heard from a distance, or in spite of some obstacle, or that information has been obtained at some trouble; it can often be translated, as here, by the colloquial English "get to hear."

253. ἐπὶ ῥηγμίσιν ῥ (but not the other liquids) preserves in tragedy the power it has in Homer of being sounded double at the beginning of a word, when the metre demands that a preceding short vowel should be made long.

The word πόρος, applied to the sea, may remind us of Homer's ὑγρά κέλευθα, and of "the paths of the seas," Ps. viii. 8. Somewhat similarly πορθμός (Pind. Isth. 4, 97) and the Lat. *fretum* and *freta* are used in poetry for the sea.

255. νίψοντες ἐναλίᾳ δρόσῳ. Cf. Hel. 1384 νίπτρα ποταμίας δρόσου; cf. Hipp. 127, 78, and below, v. 1192.

258. χρόνιοι. Verbs of motion often have temporal adjectives (e.g., δευτεραῖος, ὀρθριος, σκοταῖος) agreeing with their subjects where we use adverbs. Thuc. I., 141, 7, χρόνιοι τε ζυγίοντες.

ἐπεὶ in the sense of ἀφ' οὗ. Cf. Aesch. Ag. 40, δέκατον μὲν ἔτος τόδ' ἐπεὶ... στόλον Ἀργείων χιλιοναύταν.. ἦραν, and Soph. Ant. 15.

259. ἐξέφονίχθη. ἐκ is very often used in composition to denote the *thoroughness* of an action or process. φοινίσσειν is so constantly used of reddening with blood that no αἵματος or corresponding adjective is needed with ῥοαῖς.

260. ἐπεὶ. There is a bucolic inconsequence of expression in the oxherd's "when" followed by "there was" in v. 262; cf. Hipp. 1198, εἰσρέοντα. The poet disregards the fact that the water actually flows out of the Euxine instead of into it.

261. ὑλοφορβούς. Varro d. r. rust. 11, 5, 11, "*Pascuntur armenta commodissime in nemoribus, ubi virgulta et frons multa.*" Hes. Ἔργ. κ. ἡμ. 589, βοὸς ὑλοφάγου κρέας.

εἰσβάλλειν is more often used as an intransitive verb, or if it has a direct object the local accusative has, even in poetry,

a preposition, Hdt. 2, 14, *ὅς ἐς τὰς ἀρούρας*, Eur. El. 79 *βοῦς ἐς ἀρούρας*: in poetry the prep. is left out when the verb has no direct object.

262 f. *διαρρῶξ...ἀγμός*. "A hollow in the cliff worn by the ceaseless dashing of the waves."

*πορφυρεντικάλ* = *τῶν πορφυρῶν*; cf. on v. 5. *στέγαι* "haunt," i. e., the *πορφυρεῖς* used the cave as a shelter when they were watching the floats of their traps and preparing the shell-fish which they had caught. Pollux i. 47-49, after telling a pretty story of how the fish was first discovered, gives a minute description of the kind of basket-trap used by these fishermen, and of the process of preparation of the fish for the dyer.

For vv. 264-274, cf. Milton, *Comus* vv. 297-302.

265 f. *κάνεχώρησεν πάλιν ἄκροισι κ.τ.λ.* The man was a little in front of the rest. He stepped backwards on tip-toe, probably without turning round.

266. *πορθμεύων ἵχνος*. The word *πορθμεύειν* is used eight times in this play, always in the general sense of *convey* (at 936 with *πόδα* like the *ἵχνος* here). It is one among many instances of the way in which nautical terms passed into general use in Greek. This particular word would doubtless be more commonly used in a place where there was a narrow strait to be ferried across. We may, perhaps, fancy that Euripides wrote this play at some place on the coast opposite Euboea. The word only occurs six times in all the rest of Euripides's extant plays.

267. *δαίμονες*. The stature and noble mien of the Greek heroes would lead these Taurian peasants to take them for more than men. Cf. the passage of Comus cited above. The same trait in the religion of the Greeks which led them to fill their cities and houses with statues of the gods, led them to look on the bodily appearances of deities as natural. So in Pind. Pyth. iv. 152 ff. when Jason appeared in the market-place of Iolkos, the people took him for a god. Cf. also Acts xiv. 11 f.

269. *ἀνέσχε χεῖρε*. Cf. Homer Γ. 318, *λαοὶ δ' ἡρήταντο θεοῖς ἰδὲ χεῖρας ἀνέσχον*: Verg. Aen. I., 93, *duplices tendens ad sidera sulcra palmas*; cf. also Aen. iii. 176, Hor. Od. iii. 33. 1, Aesch. Prom. 1005. The Greeks did not fold the hands in prayer, but held them out, palms upwards, over their heads, as if to receive a gift from above.

270. παῖ Δευκοθέας. Athamas, King of Thessaly, had two sons by his wife Ino, Learchus and Melicertes. When he killed the former in a fit of madness, Ino leapt with Melicertes into the sea, and at Aphrodite's request Neptune turned the mother and son into sea deities under the names of Leucothea and Palaemon.

The last two syllables of Δευκοθέας (as often the simple θεοί, &c.) are to be scanned as one.

272. The Διοσκόρω are often referred to as patron gods of sailors; cf. Orestes 1636, Hor. Od. i. 2. 3.

273. Νηρέως ἀγάλαθ'. ἀγαλμα· πᾶν ἐφ' ᾧ τις ἀγάλλεται Hesych.; Lat. *deliciae*, here used of children. A remarkable difference of opinion has shown itself in the interpretation of these words. Some commentators apply them to the Nereids, and Wecklein finds in the sudden confusion of sex, coming after the confusion between one man and two in v. 270, a sign that the pious herdman's senses are unhinged by fright. Köchly says there is no reason why we should not suppose that the father of fifty daughters may not have had some sons as well. Weil supposes grandsons of Nereus to be meant. Monk (strangely) takes ἀγάλατα to be "the image or appearance of Nereus."

Markland enlarges on the improbability that a Taurian barbarian should invoke Greek gods, and cites Hel. 137 ff. to prove that Castor and Polydeuces had but *very* recently died, "*neque de eorum divinitate adhuc etiam inter Graecos convenerat.*" Euripides's audience would probably not have troubled themselves more about such points than about the fact that the Taurians speak Greek, and that Thoas at v. 1422 speaks of his countrymen as βάρβαροι.

275. μάταιος, a trifler, a scoffer.

ἀνομία θρασύς, a brazen-faced sinner. These words are contrasted with θεοσεβής in v. 268. ἀθεός, ἀνομος, and ἀδικος are joined together at Bacch. 995 much as the words "ungodly" and "sinner" are in the language of the Psalms. There is some irony, whether intentional or not, in the oxherd's denouncement of this "*esprit fort*," as Weil calls him; for not only do the majority adopt his opinion (v. 279), but he turns out to be right.

276. ἐγέλασεν εὐχαις. As in the case of χαίρω, ἀχθομαι, and



other words expressive of emotion, *ἐπί* with the dative is more commonly used, especially in prose, to denote the thing which gives rise to the emotion.

**ναυτ. ἐφθαρμένους**, "*castaways*." *φθείρεσθαι* is used of sailors driven from their course (Hel. 773, *πόσον χρόνον | πόντον πλὴν νότοις ἄλιον ἐφθέρου πλάνον*); or shipwrecked (Cyclops. 300, *ποντίους ἐφθαρμένους*).

**277. φάραγγα.** Within ten lines we have had *θάσσειν* used (1) absolutely, (2) with *ἐπί* and a dative, (3) with an accusative. The last construction is poetical, but common in tragedy with verbs of sitting.

**278. κλύοντας.** Monk calls attention to the *aoistic* use of *ἐκλυον* and moods of the imperfect tenses, comparing below vv. 768, 1323 (*σαφῶς δ' ἀθρήσας καὶ κλύων*). The reason of this lies, no doubt, in the meaning of the word, which cannot refer to a state or an extended action.

**θύοιμεν**, G. § 243.

**279. ἔδοξε** is used in two different senses with the two infinitives that follow, first *personally*, then *impersonally*. Cf. v. 44 ff.

**281. πέτραν ... λιπών ... ἔστη**, *i.e.*, he got up and stepped out from the cave in the cliff on to the shore.

**283. κάπεστέναξεν**, the *ἐπί* has not here the sense of *at* which it has in this compound at Aesch. Pers. 727 (when it is followed by a dative), but that of *in addition*, *by way of accompaniment*, cf. Hom. Ω. 79, *ἐνθορε μείλανι πόντι· ἐπεστονάχησε δὲ λίμνη*, and 776, *ὡς ἔφατο κλαίουσ' ἐπὶ δ' ἔστανε δῆμος ἀπείρων*, Ar. Thesm. 1063, *ἀλλ', ὦ τέκνον, σὲ μὲν τὸ σαυτῆς χρὴ ποιεῖν, | κλάειν ἔλεινῳς*. MN. *σὲ δ' ἐπικλάειν ὕστερον*.

**ῥάνας ἄκρας**, *i.e.*, his hands. For the construction cf. Med. 1169, *τρέμουσα κῶλα* and Vergil's *fremit artus*, Georg. iii. 84.

**284. μανίαις ἀλάινων**, so used at Orestes 532, *μανίαις ἀλάινων καὶ φόβοις*, except in these two places Euripides always uses *ἀλάινω* in a literal sense, and always in lyric passages. Calliclimachus (Dian. 251) uses the synonymous *ἡλαίνω* of *mental wanderings*.

**κυναγὸς ὥς**, *i.e.*, at the sudden appearance of a wild beast.

**287. ἐχίδνας εἰς ἔμ' ἔστομωμένη**, "*presenting to me a serried rank of serpents*," *i.e.*, the serpents which formed her

hair bristled and turned their angry heads towards Orestes, so as to form a line like the front of an army (στόμα). στομῶ, to give an edge (of an army, a front) to is a term of military tactics. Cf. Plut. Anton. xlii. πολλοῖς ἀκοντισταῖς καὶ σφενδονήταις οὐ μόνον τὴν οὐραγίαν ἀλλὰ καὶ τὰς πλευρὰς ἐκατέρας στομῶσας. Köchly also quotes Aelian Tact. xiii. 2, where the front rank (στόμα, acies) of an army is compared to the edge (στόμωμα) of a knife.

288. ἐκ τρίτων (see Critical Notes). Cf. Orestes 1178, σωτηρίαν σοί, τῷδ' ἐγὼ, ἐκ τρίτων τ' ἐμολ. Here the Furies are three in number; cf. on v. 79.

ἐρέσσει, another instance (cf. on v. 226) of the employment in a general sense of a nautical term. So, too, at Ion. 161; at Iph. Aul. 139 of walking; cf. Vergil's *remigio alarum*, Aen. i. 300. Aeschylus's furies had no wings.

290. ἐπεμβάλη. I think it is better to suppose that this verb is used intransitively here—that she (i.e., the Fury) may fall upon me. It is generally taken to be transitive, “that she may dash her upon me.”

291. This verse is quoted by Longinus περὶ Τψ. xv. with κτανεῖ for κτένει. See the Critical Notes on v. 992, where the mss. of the play have κτανοῦντι. A *propos* of Longinus's eulogy of Euripides's power of expressing madness, Markland says, “*Et sane ἀνασθητος sit oportet quae haec Orestis (a v. 285) sine animi commotione legere possit.*”

παρῆν, i.e., for the herdsmen.

292. μορφῆς σχήματ'. Cf. Ion. 992, ποῶν τι μορφῆς σχῆμα' ἔχουσιν ἀγρῶν; similarly at Phoen. 162, μορφῆς τύπωμα.

ἠλλάσσετε, he mistook (the sounds made by the cattle and the dogs for the voice of the Furies).

295. συσταλέντες ὡς θανούμενοι. “*Cowering with the dread that every moment would be our last.*” συσταλέντες is not said of the herdsmen as a body (i.e., it does not mean *huddled together*, or “*formed into a compact body*”), but of the attitude of each separate man.

296. χερί. Pictorial: either we should leave it out, or say something like “*with a rapid movement of his hand.*”

298. A difficult line. As at v. 1370 (εἰς πλευρὰ καὶ πρὸς ἡπαρ ἡκοντίζετο), so perhaps here, an inner (λαγόνες) and an outer part (πλευραὶ) of the body are mentioned as affected by the blows. παύω is used as often in the sense of *pierce* as in that of *strike*, and at Electra 826 Euripides uses λαγόνες of what was beneath the skin (κάνειτο λαγόνας. ἰερὰ δ' ἐς χεῖρας λαβὼν κ.τ.λ.). "*Making thrusts* (lit. *thrusting it*, i.e., σίδηρον) *at their ribs*, he pierces with his steel within their flank." *ιῆς*. The *ι* of ἦμι, though short in Homer, is, as a rule, long in tragedy. This is one of about six exceptions to the rule.

299. θεὸς ἀμύνεσθαι τάδε. Cf. G. § 159, 4.

300. ἄνθος, like our adj. *florid* (Lat. *floridus* from *flos*) is used of a bright, and especially of a bright-red colour: Plato Rep. 429 D. (talking of ξρια which were to be dyed ἀλουργά) ὅπως δέξεται ὅτι μάλιστα τὸ ἄνθος: Pollux. i. 49, τὸ δὲ αἶμα (of the shell-fish) ἐπειδὴν πυρὶ ὀμλήσῃ, χεῖται τε καὶ ἐξανθεῖ: cf. also Aesch. Prom. 23 χροιάς ἀμείψει ἄνθος. So here ἐξανθεῖν αἱματηρόν (used proleptically) means lit. "*to redden* (intr.) *blood-red*," i.e., "*was dyed blood-red*" (not, as L. and S., "*burst forth from the surface*.")

πέλαγος ἁλός. Poetical. So first Homer ε. 335, ἁλὸς ἐν πελάγεσσιν. Cf. Tro. 88, Hel. 938 ἄλιον ἐπὶ πέλαγος. πέλαγος was applied to the open sea as denoting some characteristic, perhaps (Curt. Gk. Et. No. 367, rt. πλαγ strike) from the beating of its waves.

302. πορθεῖν in the sense of "*bring havoc among*, *ruin*," is poetical.

303. κόχλους, a primitive instrument. Hesych. κόχλους τοῖς θαλαττοῖς ἐχρῶντο πρὸ τῆς τῶν σαλπύγων εὐρέσεως.

τε...τε, a Homeric substitution of παράταξις (co-ordination of clauses) for ὑπόταξις (subordination of one to the other).

304. πολλοὶ ἐπληρώθημεν. πολλοί is used proleptically, *our ranks were filled so that we became many*, i.e., *our numbers grew greatly*. Cf. Androm. 1097, ἀρχαὶ (the magistrates) τ' ἐπληροῦντ': cf. also the use of πληροῦν and πλήρωμα of a ship's crew.

307. μανίας πίτυλον, "*rush of madness*, *mad phrenzy*," an application of a nautical expression: πίτυλος (any recurring sound) is used specially of the beat of a trireme's oars ("The

measured *pulse* of racing oars," Tennyson In Mem. 86.) We use the noun *beat* to denote the ground traversed in regular tread (a watchman's beat). Greek poets used *πίτυλος* sometimes of the actual motion of which the plashing oars were the cause. Cf. Herc. Fur. 1189, *μαινομένῳ πιτύλῳ πλαγχθείς*; 816, *ἀρ' ἐς τὸν αὐτὸν πίτυλον ἤκομεν φόβου*. Here, too, it means *rush, impulse*. At v. 1340 *πίτυλος* is used of the *ship* so impelled.

308. *στάζων ἀφρῶ γένειον*. *στάζω* is used (1) transitively, having for its subject the person or thing from which the dripping comes (Herc. Fur. 1355, *οὗτ' ἀπ' ὀμμάτων ἔσταξα πηγάς*, Hipp. 121); (2) intransitively with the same subject (so here and Soph. Aj. 10, *κᾶρα στάζων ἰδρῶτι*, cf. Andr. 532, *λείβομαι δακρύοις κόρας*), and often as here with a specifying or limiting accusative (G. § 160) of the part from which the dripping comes; (3) intransitively with the dripping fluid as the subject (Heracl. 1041, *μήθ' αἵμ' ἐάσης εἰς ἑμὸν στάζει τάφον*, and Med. 1199); *καταστάζειν* is also used transitively with the liquid for subject, in the sense of *bedew* (Soph. Phil. 823).

309. *προὔργον*, *ready to our hands*.

*ἔσχεν πόνον*, *did his best*, lit. *took trouble*; cf. Hec. 572 *οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον*, i.e., they all did their best in different ways. Cf. Z 525, *οἱ ἔχουσι πολὺν πόνον εἵνεκα σείο*.

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315. *ἀνάξας πειθήματος*. *πέσημα* is made to stand for *the state into which his fall had brought him*. Cf. our still vaguer "getting up from his knees."

317. There seems to be some tautology in *παρούσαν* and *πέλας*. *αὐτοῦ* goes with *πέλας*, and *παρούσαν* means *threatening*,

imminent, "and that the destruction which threatened them was close upon them." It is questionable whether we ought not to read αὐτοῖν. For the use of παρῆναι, cf. Soph. Frag. 424, λήθουσι γάρ τοι κἀνέμων διέξοδοι | θηλείαν ὄρνιν, πλὴν ὅταν τύκος παρῇ.

320. οὐ δὲ, *tum vero*.

For the article cf. τὰ δεινὰ πλῆγματ' below at v. 1366. There it implies that the marks of the blows are still visible on his face; here, that the cry is still ringing in his ears.

321. ὅπως, i.e., σκόπει ὅπως, cf. G. 217, 4. At Aristoph. Eq. 80, the σκόπει is expressed. ἀλλὰ σκόπει | ὅπως ἂν ἀποθά-  
νωμεν ἀνδρικώτατα.

322. χερσί, cf. above on v. 296.

323. δίπαλτα, as in the epithet χιλιοναύτα at v. 141, and generally in διπτυχος and our *twofold*, the second half of the compound is subordinated to the first. Cf. on v. 80.

325. The indefinite τις is as good as a plural: (the English *any*, though properly a singular, has come to be used as a plural); if a plural had been used here it would not have been clear to whom the αὐτοὺς in the next line referred.

326. ὥσαίετο, this Homeric termination of the third plural optative middle occurs at least fifteen times in tragedy. Cf. Curtius's Greek Verb, p. 66. For the syntax of this optative and of φύγοι, cf. G. § 225.

327. τό νῦν ὑπέικον. Another vague collective expression (with a plural verb), referring to the same men as the τις in v. 325. νῦν as ἤδη is used of the immediate future in the sense of *just*, so νῦν is here used of the immediate past; but it is not a common use of νῦν in Attic Greek; cf. Hec. 1144 ἐν ᾧπερ νῦν ἀναξ ἐκάμνομεν.

328. γάρ must be omitted in translating.

μυρίων ἐκ χερῶν κ.τ.λ. It is better not to take this as "*out of countless hands* (i.e. *pelters*) *no one hit*," etc., but to take ἐκ as *from*, and translate, "*Though (stones were flung) from countless hands no one,*" etc., i.e., the sentence began as if it was going to be "*from countless hands the strangers were pelted at without being hit*," but the construction of the sentence was changed midway, and the second half became "*no one hit when he pelted*."

329. The spectators would know that the goddess did protect them from hurt as the βούκολος thought, but it was not, as he thought, that they might be fit to be sacrificed to her.

330. μόλις goes with χειρούμεθα, but the οὐ only negatives τόλμη, with which κύκ. περ. ἔξεκ. in the next line is a little loosely contrasted. He says in effect: "*After a good deal of trouble we got them, but it wasn't thanks to our courage: we hemmed them in,*" etc.

335. εἰς, not *to* but *for*; i.e., the strangers were sent as meet subjects for the consecrating water and the sacrificial blood-bowl.

336. τοιάδ', sc. ἄλλα. ξένων, genitive of definition, cf. on v. 96.

338. ἀποτίσσει. Cf. Aesch. Ag. 1338, νῦν δ' εἰ προτέρων αἵμ' ἀποτίσσει (also said of Iphigeneia's sacrifice). Vv. 344 ff. show that this motive had not been present to Iphigeneia's mind.

340. θαυμάστ' ἔλεξας τὸν φανέντ'. θαυμαστὰ λέγειν τινὰ is only a slight extension of the construction εἰ λέγειν τινὰ (cf. πολλὰ κακὰ δρῶντα τοὺς ἄλλους, Plat. Epist. 352 D.): cf. Ar. Ach. 558, ταυτὶ σὺ τολμᾷς πτωχὸς ὧν ἡμᾶς λέγειν; Phoen. 200, ἡδονή τις γυναιξὶ μῆδεν ὕγιες ἀλλήλας λέγειν.

341. For Ἕλλην as an adjective cf. on v. 72. It is used as a fem. again at v. 495.

343. Here the oxherd goes off (toward the right) to help to bring the prisoners.

344. As to the general tone of this monologue cf. Introduction, p. xxii.

345. Both of the adjectives in this line are uncommon.

346. "*And payedst to kinship its due need of tears.*"

347. εἰς χέρας λάβοις subordinate to ἀναμετρομένη. Iphigeneia began in v. 344 by addressing her heart: here she is addressing herself. For a similar transition Weil quotes from Télémaque, I: "La gloire n'est due qu'à un cœur qui sait souffrir la peine et fouler aux pieds les plaisirs." ἡνίκα with an optative is not common in poetry.

348. For ἔξ denoting the result, cf. on v. 73.

351. For the tenses in this line cf. Goodwin's Greek Moods

and Tenses, § 19, n. 5. "The aorist is sometimes used in colloquial language by the poets (especially the dramatists), when a momentary action, which is just taking place, is to be expressed as if it had already happened." On the other hand we find, at Hipp. 1403, *τρεῖς ὄντας ἡμᾶς ὤλεσ', ἤσθημαι, Κύπρις*. The *τοῦτο* (instead of *τόδε*) also helps to throw the conviction into the past and to give it a greater air of certainty, while at the same time it introduces as proverbial the statement of vv. 352 and 353 that it is natural for those who have been unfortunate *all along* rather to *welcome* the misfortunes of those who have hitherto been free from them. Such feelings are the counterpart of the previous envy. From this thought Iphigeneia naturally passes in vv. 354 ff. to the particular individuals whose calamities she would welcome most.

354. *εἴθε ἦλθε*, G. 251, 2. *πνεῦμα ἢ πορθμός* is a kind of hendiadys; neither could by itself have brought Helen. For *οὔτε...οὐ* cf. Med. 1348 f.

355. For *διὰ* c. acc. cf. on v. 29.

356. *ἀπήγαγε* is *attracted* into the same tense as *ἦλθε*, and may therefore be translated "*would have brought*."

357. *ἔν' αὐτοὺς ἀντετιμωρησάμην*, G. 216, 3. *ἵνα* with an aor. ind. to denote an end or object which at some past time was not attained (because dependent on some unfulfilled condition or unaccomplished wish) is an exact parallel to the aor. ind. with *άν*, which in hypothetical sentences denotes a result which did *not* ensue at some past time (cf. G. 222).

358. *Ἀδλῖς* as the *place of sacrifice* stands by metonymy for *sacrifice*.

When *ἀντιτίθημι* means *compare with* it takes the dat.; when (as here) it means *set against as an equivalent* it takes the gen.—a kind of gen. of price. Cf. Herc. Fur. 646, *χρύσου δώματα πλήρη τᾶς ἡβας ἀντιλαβεῖν*.

359. *ὥστε* as an adv. in the sense of *like* is common in Homer, rare in tragedy, and unknown in prose.

360. *ὁ γεννήσας πατήρ*, so, by way of emphasizing the relationship at Iph. in Aul. *ἀπώλεσεν σ' ὦ τέκνον ὁ φυτεύσας πατήρ*.

361. *γάρ*. The reason of her exclamation *οἶμοι* she here explains to be the vividness of her recollection of the scene.

362. *δὺς* is better taken as dependent on *οὐκ ἀμνημονῶ* than

as a separate exclamation. For *δσας χείρας* of Hom. β 151, *τιναξάσθην πτερὰ πυκνά*, St. Luke xxii. 53, "Ye stretched forth *no hands* against me": and for that as well as the whole passage Callimachus, Hymn. in Dian. 26, *ὡς ἡ παῖς εἰπούσα γενειάδος ἤθελε πατρός* | *ἄψασθαι, πολλὰς δὲ μάτην ἐτανύσσατο χεῖρας*.

For the genitives *γενείου* and *γονάτων* (which are both governed by *ἐξηκόντισα*, though the subordinate *ἐξαρτωμένη* goes, perhaps, specially with *γονάτων*), cf. G. 171, 1.

365. *μήτηρ*. In the Iphigeneia at Aulis Euripides makes Klytaemnestra accompany her daughter to her supposed wedding. Otherwise the mother could have played no part in the tragedy. In this play, as elsewhere, she is represented as remaining at home, cf. vv. 25 and 818.

367. *αὐλεῖται μελαθρον*. For a similar extension in the use of the passive of intransitive verbs cf. Hel. 1433, *πᾶσαν δὲ χρῆ| γαίαν βοᾶσθαι μακαρίαις ὑμνωδίαις*, Heracl. 401, *θυηπολεῖται δ' ἄστυ μάντεων ὑπο*, Soph. O. T. 1093, *χορεύεσθαι πρὸς ἡμῶν*, Ion. 463, *παρὰ χορευομένην τρίποδι*.

368. The repetition of the *πρὸς σέθεν* after that in v. 365 and the *σέθεν κατακτείνοντος* in v. 366 is very emphatic. The fact that it was her *father* who was to slay her is the crowning horror of her fate.

369. "C'était donc Pluton, et non le fils de Pélée, cet Achille que..." Weil. Cf. Iphigeneia in Aulis, 461, *Αἰδῆς νιν ὡς εἶκε νυμφεύσει τάχα*. In this idea of death personating the bridegroom, we are reminded of the old Teutonic legend of the spectral bridegroom who carries off the bride on her wedding day, occurring e.g. in Bürger's "Lenore," and Lewis's "Alonzo the Brave and the Fair Imogene."

370. *ἀρμάτων ὄχος*. The forms of marriage were observed. The bride was always conducted from her house *ἐφ' ἀμάξης* to that of the bridegroom. For the gen. *ἀρμάτων* cf. on v. 96. At Hipp. 1166 we have *ἀρμάτων ὄχος*.

372. Cf. Aesch. Ag. 1178, *καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκὸς νεογάμου νύμφης δίκην*. The word *λεπτὸς* refers to the *fineness* of the material, not the *thinness* of the veil, for with the Greeks the bride's veil seems to have been a much more extensive and impenetrable covering than its modern representative. It was the reluctance to draw aside her veil after she had left her chamber, not any special



feeling of shame in their presence, which caused her to deny herself (v. 373 f.) the pleasure of giving a parting embrace to her sister and her baby brother. *διά* gets here from the context the extended sense of "looking through."

373. τ' οὐκ...οὐ for οὔτε...οὔτε. Cf. v. 354 f.

375. ὑπ' αἰδοῦς, cf. on v. 372. The *ὥς* with *λοῦσα* does not explain ὑπ' αἰδοῦς alone, but the whole sentence, in which the *διά καλυμμάτων ἔχουσα* is really, from its position, the most prominent verb, though it is grammatically subordinated to *ἀνελόμην* and *συνῆψα*.

377. εἰσαῦθις. Here the *εἰς* in this compound retains its force. More commonly it loses it, and the word is merely equivalent to the simple *αὔθις*, just as at Soph. O. T. 1013, τοῦτ' ἂν μ' εἰσαεὶ φοβεῖ, *εἰσαεὶ* is equivalent to the simple *αὐεὶ*. Plato (Gorg. 449 B.) has the phrase *εἰσαῦθις ἀποθέσθαι*.

378 f. πατρός goes in sense with *καλῶν* (*high fortunes*) as well as with *ζηλωμάτων* (*enviable lot*). The occasional placing of an adjective, or any equivalent qualification, which belongs equally to two nouns, with the second noun only, "*passait*," as Weil says on Med. 1330, "*pour une élégance du style poétique*." He compares Aesch. Sept. 183, ἡ ταῦτ' ἀρωγὰ (vulg. ἀριστα) καὶ πόλει σωτήρια, and Med. 986 f., τοῖον εἰς ἔρκος πεσεῖται καὶ μοῖραν θανάτου δύστανος.

It was possibly the mention of Argos in v. 377 that carried her thoughts to her father's princely home, from which her brother, as she thought, had now been taken, or perhaps the recollection of how *she* had been taken from that home.

Vv. 380-391. After a pause (see Critical Notes) Iphigeneia's thoughts turn to her immediate duty, that of preparing for the sacrifice. But the poet is not willing she should proceed to its performance without expressing doubts as to the authority for it, as for other teachings of religion which reflect on the character of the gods. It must be, she says, a quibbling, sham objection (*σοφίσματα*, v. 380) which the goddess professes to having her altar approached by a blood-stained hand, for she herself stains that very altar with a man's blood. Can it be that *mortals* (notice the emphatic contrast of *βροτῶν μέν* and *αὐτῇ δέ*) are to be so much more stainless than gods? "No," she answers (v. 385 ff.), "a goddess is incapable of such absurdity, all such stories must be the invention of men,

conscious of their own evil inclinations." At Herc. Fur. 1347, after a similar expression of disbelief, Euripides makes Heracles say, "δοιδῶν αἶδε δ' ὅσ' τ' ἔνιοι λόγοι." Also in Fr. 294 he says, *εἰ θεοὶ τι δρῶσιν αἰσχρόν, οὐχ εἰσὶν θεοί.*

386. *τοσαύτην ἀμαθίαν.* Abstract for concrete. So Twelfth Night, 3, 2, 2. "Thy reason, *dear venom*, give thy reason."

387. *θεοῖσιν ἐστιάματα.* Even in prose a dative is not unfrequently joined to a verbal substantive, especially if the substantive has a genitive depending on it as well; cf. Thuc. 5, 35, 1, *ὕπώπτειον ἀλλήλους κατὰ τὴν τῶν χωρίων ἀλλήλοις οὐκ ἀπόδοσιν.*

388. *παιδὸς ἡσθῆναι βορᾶ.* In loose apposition to *ἐστιάματα.*

389. The δ' corresponds to the τε in v. 387. The mention of the still more absurd story that the gods had been known not only to have human victims sacrificed to them, but had even *eaten human flesh*, strengthens the case against such stories in general.

390. As Barnes said, the man who read *εἰς τὸν θεὸν τὸν φαῦλον* (see Critical Notes) must have been a Manichaean.

*τὸ φαῦλον, "their pitiful doings."*

The conviction that Iphigeneia here arrives at as to the barbarous character of the Taurians' worship of their goddess is introduced by the dramatist as a justification of the Delphic oracle's direction as to the removal of the *ἕβανον* to a civilized country. Cf. Introduction p. xx.

At the end of this act it is probable that Iphigeneia retires into the temple to make preparations for the approaching sacrifice.

## FIRST STASIMON—Vv. 393-455

(followed by nine anapaestic lines announcing the approach of the prisoners).

In this its first regular hymn the chorus gives expression to the feelings of interest and wonder aroused by the news that two Greeks have appeared. The following is a summary of the contents of the stasimon: Strophe I. "Who can they be?" Antistrophe I. "Are they traders?" Strophe II. "How

have they escaped the many dangers of this unknown and wonder-haunted sea?" Antistrophe II. "Would that it had been Helen come to a just punishment, or would still more that it might be someone sent to deliver us and carry us back to our home." These last words of the chorus are prophetic of the real result of the following adventures.

The metre of this choric-song (of which a complete scheme is given below) is logaoedic, of the looser kind common in dramatic lyrics. The characteristic of a logaoedic verse is that it begins with dactyls and ends with trochees. This conjunction of two apparently unequal rhythms is very effective—the excitement of the beginning subsides in the latter part of the line into steady energy. The inequality between the dactyls and trochees was doubtless not so great as at first it seems. The *time* occupied by both kinds of feet was the same. The logaoedic dactyl is what is called a cyclic dactyl (Christ, *Met.*, p. 75, G. 286, 4); it has not the same metrical value as the dactyl of the hexameter. Instead of *four* *χρόνοι* or *morae* (as the metrical units, i.e., the short syllables, are called), it has only *three*. This difference may best be represented by using musical notation. The dactyl of a hexameter being represented by a crochet followed by two quavers, and a trochee by a crochet followed by a quaver, a *cyclic dactyl* will be represented by a *dotted quaver*, followed by a *semiquaver* and a *quaver*. Hence a cyclic dactyl may change places with a trochee but *not* (as in a hexameter) with a *spondee*. In the looser lyric logaoedics, to which the metre of this song belongs, tribrachs, spondees, and even iambs, are occasionally introduced. In the following scheme the cyclic dactyl is marked by the approximation of the long syllable to the first short, thus, — — —, whereas the other kind of dactyl would be — — —. The sign —| denotes a long syllable which must be held on in singing for half as long again as an ordinary long syllable, and is therefore equivalent to *three morae*, and would be denoted in music by a dotted crotchet. It will be observed that some of the bars, instead of beginning with the beginning of a foot, have the latter half of a foot prefixed. This half foot, called an *anacrusis* or (by Hermann) *basis*, corresponds to the half bar with which a musical phrase generally begins.

## STROPHE AND ANTISTROPHE I.

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	— —	— — —	— —	—		
	— —	— — —	—	—		

## STROPHE AND ANTISTROPHE II.

This strophe is less distinctly logaoedic. The dactyls come mostly in the second half of the verse, and denote thus a *growing* instead of a *subsiding* excitement. Many lines end in a choriambus (— — — —).

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— —	— —	— — —	—	
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392. For the prominence given to the Symplegades in connexion with this voyage, and the epithet *κυνάεαι* (the *υ* is here long), cf. on v. 124. The mention of this "meeting place of the seas" suggests the reference in the following lines to the story connected with its name of *Βοσπόρος*. Here *Io* in the form of a cow, and pursued by the gadfly sent by *Hera* to torment her, was said to have crossed on her way from *Argos* into *Asia*. Cf. *Aesch. P. V.*, 732, *ἔσται δὲ θνητοῖς εἰσαεὶ λόγος μέγας τῆς σῆς πορείας, Βοσπόρος δ' ἐπώνυμος κεκλήσεται*. Whatever may have been the origin of the name (according to some it is a dialectical form of *Φωσφόρος*—*Ἐκάτη Φωσφόρος* being worshipped there), it was applied to other straits as well. (Cf. *Preller, Griech. Myth. II.*<sup>3</sup>, 39.)

394 f. *οἶστρος* *Ἰοῦς* allusively for *Io*. For the whole passage cf. *Aesch. Suppl.*, 540 ff., *ἐνθεν Ἰὼ οἶστρον ἐρεσσομένα φεύγει: ἁμαρτίνοος πολλὰ βροτῶν διαμειβομένα φύλα*.

396. For *Ἀσιήτιδα* cf. on v. 135.

399. No natural feature was more dear to the Greek than the river or spring of his native city. As a beautiful feature in the landscape, a life-giving, benignant personality of mysterious origin, its name recalls the most sacred and cherished memories of his home. The associations here brought up by the mention of the river and spring of *Sparta* and *Thebes* respectively stand in strong contrast to the *ἄμικτος αἰα*, the *forbidding, inhospitable* land of the savage barbarians. The sedge that lines the banks of the *Eurotas* is mentioned at *Iph. in Aul.*, 179, *Εὐρώτα δονακοτρόφου*, *Hel.*, 209, *δονακέντος Εὐρώτα*, *ib.*, 349, *τὸν ὑδρέντα δόνακι χλωρὸν Εὐρώταν*.

404.  $\delta\iota\alpha$  for  $\Delta\iota\delta\varsigma$ , cf. on v. 1. So  $\delta\iota\omicron\varsigma$   $\pi\alpha\iota\varsigma$  for Herakles at Ion, vv. 200 and 1144.

405.  $\pi\epsilon\rho\iota\kappa\iota\omicron\nu\alpha\varsigma$ . Cf. v. 128,  $\epsilon\upsilon\sigma\tau\acute{\upsilon}\lambda\omega\nu$   $\nu\alpha\omega\nu$ . So at Soph. Ant. 285,  $\acute{\alpha}\mu\phi\iota\kappa\iota\omicron\nu\alpha\varsigma$   $\nu\alpha\omicron\upsilon\varsigma$ .

408.  $\delta\iota\kappa\rho\omicron\tau\omicron\varsigma$  in prose is an epithet of ships, meaning *having two banks of oars*, as  $\mu\omicron\nu\acute{o}\kappa\rho\omicron\tau\omicron\varsigma$  means *having one bank of oars*. Here it means that the eddies of foam ( $\rho\acute{o}\theta\iota\alpha$ ) made by the beat of the oars *go in pairs*—that for each eddy on one side of the vessel there is a corresponding eddy on the other.

409. For  $\acute{\epsilon}\pi\iota$ , with an acc. of space traversed, cf. Homer's  $\acute{\epsilon}\pi' \epsilon\upsilon\rho\epsilon\alpha \nu\acute{\omega}\tau\alpha \theta\alpha\lambda\acute{\alpha}\sigma\sigma\eta\varsigma$ , N 27,  $\beta\grave{\eta} \delta' \acute{\epsilon}\lambda\acute{\alpha}\alpha\nu \acute{\epsilon}\pi\iota \kappa\acute{\upsilon}\mu\alpha\tau'$ , Thuc. 5, 73, 5,  $\omicron\kappa \acute{\epsilon}\pi\iota \mu\omicron\lambda\acute{\omicron} \tau\acute{\alpha}\varsigma \delta\iota\acute{\omega}\xi\epsilon\iota\varsigma \mu\omicron\iota\omicron\upsilon\nu\tau\alpha\iota$ ; cf. v. 417 below.

410. It is possible that  $\lambda\iota\nu\omicron\pi\acute{o}\rho\omicron\varsigma$  (which is a  $\acute{\alpha}\pi\alpha\chi$   $\lambda\epsilon\gamma\acute{o}\mu\epsilon\nu\omicron\nu$ ) means *driving by means of canvas*, but it is simpler to take it as equivalent to *sail-driving*, i.e., *ship-driving*.

411 f.  $\phi\iota\lambda\acute{o}\pi\lambda\omicron\upsilon\tau\omicron\nu$   $\acute{\alpha}\mu\iota\lambda\lambda\alpha\nu$   $\alpha\upsilon\chi\omicron\nu\tau\epsilon\varsigma$ . These words have been taken in three different ways: (1)  $\acute{\alpha}\mu\iota\lambda\lambda\alpha\nu$  has been regarded as the real object, in sense as well as in grammar, of  $\alpha\upsilon\chi\omicron\nu\tau\epsilon\varsigma$ , "*adding strength to the zeal for wealth*," i.e., "*fanning the flame of their desire by their eagerness in pursuit*;" (2) the nominal element in the compound  $\phi\iota\lambda\acute{o}\pi\lambda\omicron\upsilon\tau\omicron\nu$  has been taken as the real object of  $\alpha\upsilon\chi\omicron\nu\tau\epsilon\varsigma$  (cf. note on v. 12). "*trying to increase the wealth, for which they strive with great desire*;" (3) Weil takes  $\phi\iota\lambda\acute{o}\pi\lambda\omicron\upsilon\tau\omicron\nu$   $\acute{\alpha}\mu\iota\lambda\lambda\alpha\nu$  as "*the means of vying with their peers in the race for wealth*,"  $\acute{\alpha}\mu\iota\lambda\lambda\alpha$  standing for *means of striving* as  $\beta\iota\omicron\varsigma$  does for *means of living*. I prefer the third, though at first sight it appears far-fetched, because I think  $\phi\iota\lambda\acute{o}\pi\lambda\omicron\upsilon\tau\omicron\varsigma$  was formed on the analogy of  $\phi\iota\lambda\acute{o}\tau\iota\mu\omicron\varsigma$ , and has prominently the notion of *emulous*, the *wealth*, the object coveted, being secondary.

413 f.  $\phi\iota\lambda\alpha$  and  $\acute{\alpha}\pi\lambda\eta\sigma\tau\omicron\varsigma$  are predicative, not attributive to  $\acute{\epsilon}\lambda\pi\iota\varsigma$ .

414.  $\acute{\epsilon}\nu \tau\epsilon \mu\omicron\theta\acute{\eta}\mu\alpha\sigma\iota\nu$ . For the  $\acute{\epsilon}\nu$  where we should expect the simple dative cf. Soph. Aj. 487 f.,  $\acute{\epsilon}\gamma\omega \delta' \acute{\epsilon}\lambda\epsilon\upsilon\theta\acute{\epsilon}\rho\omicron\upsilon \mu\acute{\epsilon}\nu \acute{\epsilon}\xi\acute{\epsilon}\phi\upsilon\nu \mu\omicron\tau\epsilon\rho\acute{o}\varsigma | \acute{\epsilon}\iota\pi\epsilon\rho \tau\iota\nu\delta\varsigma \sigma\theta\acute{\epsilon}\nu\omicron\nu\tau\omicron\varsigma \acute{\epsilon}\nu \mu\iota\lambda\acute{o}\tau\omega \Phi\rho\iota\gamma\acute{\omega}\nu$ , and Phil. 101 f.,  $\omicron\Delta$ .,  $\lambda\acute{\epsilon}\gamma\omega \sigma' \acute{\epsilon}\gamma\omega \acute{\epsilon}\delta\lambda\omega \Phi\iota\lambda\omicron\kappa\tau\acute{\eta}\tau\eta\nu \lambda\alpha\beta\acute{\epsilon}\iota\nu$ , NE.,  $\tau\iota \delta' \acute{\epsilon}\nu \delta\acute{o}\lambda\omega \delta\epsilon\iota \mu\acute{\alpha}\lambda\lambda\omicron\nu \grave{\eta} \mu\epsilon\iota\sigma\alpha\nu\tau' \acute{\alpha}\gamma\epsilon\iota\nu$ .

416.  $\phi\acute{\epsilon}\rho\omicron\nu\tau\alpha\iota$  is *middle*, not passive.

417. **πλάνητες**, cf. Soph. O. C. 303 f., πολλὰ δ' ἐμπόρων ἔπη φιλεῖ πλανᾶσθαι, and Horace A. P. 117, *mercatorne vagus*.

For the simple acc. of the goal with **περάω**, cf. Phoen. 980, Δελφοὺς περάσας.

419 f. **γνώμα δ'** κ.τ.λ., i.e., "although the expectation of all traders is the same (**κοινῇ δόξῃ**), the judgement, decision of some fails to hit the right moment for securing wealth, while it (i.e., wealth) comes in the way of others." At Hel. 630, ἐν μέσῳ means *ready to hand*, at Phoen. 583, τῶνδε τ' ἐν μέσῳ πεσεῖν means *to fall in their way*; the subject of ἔκει I take to be **δλβος**, and supply ἐστί with **ἄκαιρος**. For the gen. **δλβου** depending on **ἄκαιρος**, cf. Plato, Rep. 619, πόνων ἀγύμναστοι, and Thuc. 3, 58, 5, ἀτίμους γεράων.

For οἷς μὲν for τοῖς μὲν, cf. G. 151, note 3, and cf. Menander fr. 428, οἷς μὲν δίδωσιν οἷς δ' ἀφαιρεῖται θεός; Phocylides fr. 1, οὐχ ὁ μὲν δς δ' οὐ, where, as here, the δς is not used for the article in both clauses.

(Most commentators give quite a different interpretation of this passage, taking ἐς μέσον as "in moderation," and **ἄκαιρος δλβου** as "immoderate in the matter of wealth," and all, I think, except Paley make **γνώμη** the subject of both clauses.)

421. Cf. on v. 124.

422 f. **Φινεΐδας ἀύπνους ἄκτάς**. The Salmydessian coast of Thrace running north-west from the Bosphorus to the promontory of Thynias. It was always a stormy dangerous coast (**ἀύπνους** because the breakers were never at rest—Aesch. P. V. 726, τραχεῖα πόντου Σαλμυδησσία γνάθος|ἐχθρό-ξενος ναύταισι, μητρὶα νεῶν. Xen. An. 7, 5, 12, ...εἰς τὸν Σαλμυδησσόν, ἐνθα τῶν εἰς τὸν Πόντον πλεουσῶν νεῶν πολλαὶ ὀκέλλουσι καὶ ἐκπίπτουσι· τέναγος γάρ ἐστιν ἐπὶ πάμπολυ τῆς θαλάττης). Phineus, the mythical king of this coast, is associated in many ways in legends with storms. He marries a daughter of the wind-god Boreas, he is visited by the Harpies—personifications of the whirlwind, the sun-god withdraws his light from him by making him blind, two winged sons of Boreas, the argonauts Zetes and Kalais, release him from the Harpies. Still, in his blindness, this porter of the inhospitable sea can guide sailors to any part of the sea, for he knows it all, and knows how to avoid all its dangers.

425. Ἀμφιτρίτας. The Nereid Amphitrite was Neptune's wife and queen. She personifies the movement, the waves of the sea. Cf. Homer μ 59 f., *ἐνθεν μὲν γὰρ πέτραι ἐπηρεφέες, πρὸς δ' αὐτάς | κύμα μέγα ῥοχθεῖ κυανώπιδος Ἀμφιτρίτης.*

428 f. ποσὶ μέλπουσιν ἐγκυκλίοις. Μέλπειν, which is here used intransitively, means to *sing in chorus*—chorus being used of course in the Greek, not in the English sense—i.e., to *sing while dancing a concerted measure*. Hence the dative ποσὶν ἐγκυκλίοις is added quite naturally, giving the form of the dance figure. *Dancing* was the natural motion of these wave-goddesses. Cf. Winter's Tale, iv. 4, 140,

“When you do dance, I wish you  
A wave o' the sea, that you might ever do  
Nothing but that.”

430. The dative goes as dat. of instrument with *συριζόντων* and the datives in vv. 433 f. are in apposition to it. As the gusts fall on the sails and make the ship speed on faster and faster, the rudder creaks in its groove, for with each gust the ship swerves from her course, and the helm must be used to bring her head round.

432. If *ἐναίων* is what Euripides wrote, it is not impossible that *ἐννή* may have been the technical word for the groove or rullock holding the rudder (which was in old Greek and Roman ships only a big oar, or a pair of oars joined by a cross yoke inside the ship, hence the plural *πηδαλίων*), and that *ἐναίος* meant *always resting in its rullock*, not taken in and out like the other oars, just as they might be wanted or not. If so the adjective would be specially apposite here, because it would be in the rullock that the creaking would be made. (I think this more likely than the interpretation given in L. and S., i.e., *steadying* the ship, acting like an anchor, *ἐννή*; for this sense of *ἐννή* is confined to epic poetry, and is not likely to have survived in the adjective.)

435-437. The island of Leuke opposite the mouth of the Danube (the modern *Fidonisi*, i.e., Snake Island) was connected in Greek mythology with Achilles. According to the oldest form of the legend—dating, we are told, from the cyclic poet Arctinus—Thetis carried him off there from his funeral pyre. His shade was said to be seen, along with that of Patroclus and those of other Greek heroes who had



been his comrades in life, dancing a war-dance or running races. (Maxim. Tyrius, xv. 71, Scholiast on Pindar Nem. iv. 79, who says, *καὶ δρόμους τινὰς δεικνύουσι διὰ τὰ τοῦ ἥρωος γυμνάσια*). In historical times the island was uninhabited and contained a temple of Achilles, which temple, Pausanias says (iii. 19, 11), the flocks of sea-birds, whose home was in the island, sprinkled every morning with spray shaken from their wings and then wiped it with their feathers. According to Dionys. Perieg. 542 ff., it was from these birds, which were all *white*, that the island got its name. According to Arrian, however (Peripl. 21-23), it owed its name to the whiteness of its rock. The Scholiast on Pindar (l. c.) says that Achilles came as far as this island in pursuit of Iphigeneia when Artemis carried her off to the Taurians' land. (Perhaps the Scholiast made this up.) Pomponius Mela (ii. 1, 5) (who says Achilles came there in the course of a pillaging raid from the Greek camp before Troy, and celebrated games there in honour of its success) gives the name of *Ἀχιλλέως δρόμος* to the long thin peninsula just to the east of the mouth of the Borysthenes (modern Dnieper), now called the peninsula of Tendra. Cf. also Androm. 1260 ff.

439. *εὐχάσιν*, i.e., the wish expressed by Iphigeneia at vv. 354 ff.

For the adj. *δεσπ.* cf. on v. 1.

441 f. *τὰν Τροάδα λιπούσα πόλιν*. It must be remembered that the chorus, like Iphigeneia (cf. vv. 519, 521 ff.), had heard nothing but vague reports of Troy's capture.

442. For *ἀμφί* with the dative, cf. on v. 6.

443. *αἱματηράν*. The water is called *αἱματηρός* because it consigned to death, though it did not actually kill. Cf. v. 53 where Iph. calls her part in the ceremony *τέχνη ξενοκτόνος*. Cf. also 618 with the explanation in v. 622. Cf. also v. 445 f.

For the acc. *δρόσον* with *εἰλιχθεῖσα*, cf. G. 197, note 2, and below v. 456 *χέρας συνερεισθέντες*.

444. *εἰλιχθεῖσα*. (The Ionic form; at v. 7 we had the Attic.) Literally *encircled* (Hdt. 7, 90, *τὰς μὲν κεφαλὰς εἰλίχατο μίτρησι οἱ βασιλεῖς αὐτέων*). So at Soph. Ant. 431 (*χοαῖσι τρισπύνδοισι τὸν νέκυν στέφει*) and Eur. Cyclops, 517 (*στεφάνων δ' οὐ μία χροῖα περὶ σὸν κράτα τάχ' ἐξομιλήσει*, where the chorus promise the Cyclops a bleeding head) a liquid is spoken of as

*enwreathing* a head, taking the place of a *στέφανος*. The usual construction of the active *ἐλίσσειν* in this sense is acc. of thing wrapped, and *ἀμφί* or *περί* with acc., or a simple dat. (Eur. Or. 1432, Tro. 758) of the thing round which it is wrapped.

For *λαϊμοτόμῳ χερσί*, cf. on v. 443.

445. (ἵνα) *θάνῃ*. The chorus represent to themselves the sacrifice more vividly by speaking as if Helen *had* come in the ship with the two captives and were going to be put to death: hence the subjunctive, "Would that Helen might turn out to have come, so that she *may* die," instead of the more regular optative "so that she *might* die." So the *εἰ τις ἔβα* in v. 449 is *not*, as usually, "if any one *had* come," but, vividly, "if any one *has* come."

446. *ἀντιπάλους*, i.e., forming the counterpart to Iphigeneia's own sacrifice, which had been really caused by Helen.

449. For *εἰ τις ἔβα*. See above on v. 445.

450. The gen. with *πανσίπινος* is the same genitive which goes regularly with *παύειν*, expressing the thing from which some one is freed, or in doing which he is stopped. In other words, it is the first and verbal half of the compound which regulates its construction.

451. For the assonance cf. Hec. 157, *δειλάλα δειλάλου γηρώς, δουλείας τὰς οὐ τλατὰς*.

452. *ἀποβαίη* expresses a wish, and the *γάρ*, in a manner, explains the *ἥδιστ' ἂν δεξαίμεθ'* above. "Such news would delight me, *for* my desire is, that what I dream of may come true." The same desire is expressed at greater length by the chorus at vv. 1143 ff. below.

453. *δόμοις* and *πόλει* are local datives (cf. G. 190), and go with *ἀπολαύειν* not with *ἀποβαίη*.

454 and 455. *ἀπολαύειν* is in apposition to *τὰ ἐν οὐείοις*, and *χάρων* in the next line is an acc. in apposition to the idea of the action of the verb *ἀπολαύειν*. Cf. G. 137, note 3.

*κοινὰν χάριν ἔλβῃ*. Not merely (as Wecklein) a delight partaken of (common to and so participated in by) the wealthy, but (as Weil) a delight which the wealthy *meet together* to enjoy—not only enjoy in *common*, but enjoy in *company*.

Vv. 456-466. These anapaests, spoken by the leader of the chorus, accompany the entry of the two captives escorted by their guard. Iphigeneia returns at the same time.

456. *χέρας*. Cf. on v. 443.

458. *πρόσφαγμα*. Cf. on v. 243.

459. *ἀκροθίνια*, i.e., the best, the choicest out of the whole nation. The chorus are struck, as the herdsman had been (cf. v. 266 ff.) with the stately mien of the two Greek heroes.

461. Referring to the herdsman's promise in v. 336 ff., that Iphigeneia would find the victims worthy to be reckoned as an atonement for her own sacrifice.

463. *εἰ κ.τ.λ.* The chorus here express on their own part a doubt, corresponding to that expressed by their mistress in vv. 385 ff.

465. *παρ' ἡμῖν*, i.e., the Greeks.

## SECOND EPEISODION—Vv. 467-642.

467. *τὰ τῆς θεοῦ*, not used in the same sense as *τὰ τῶν θεῶν* in v. 476. *τὰ* is probably acc. gov. by *φροντιστέον*, of the same construction as *τὰς τύχας* in v. 475. For another example of this common construction, cf. vv. 505 and 1081, *θυσίαν ἐλέγξων εἰ κατείργασται ξένων*. It is only when followed by a dependent sentence, of which it is the subject, that an accusative of a person or thing, asked or cared about, can go with a verb of asking or caring.

The *μέν* and the *πρῶτον* show that Iphigeneia has already become interested in the two Greeks: she is *going* to question them, but first she must attend to her religious duties.

469. In the case of animal victims, it was considered of good omen if they had not to be forced to the altar: any show of constraint used to a victim was unpropitious. "Consecrated animals, which were allowed to wander at liberty and exempt from all work, were called *ἀφετα*, *ἀνετα* or *ἀνειμένα*. Cf. Ajax. 1214, Phoen. 946, Ion. 822," Paley on Aesch. P.V. v. 666 (684).

470. We are told at v. 354 ff. that Thoas had sent the prisoners off directly to Iphigeneia to be slaughtered, and at v. 342 Iphigeneia tells the *βουκόλος* to fetch the prisoners.

From this we should conclude that Orestes and Pylades are now guarded by the same herdsmen who captured them. But it seems strange that herdsmen should be told to go into the temple and make (at v. 725, Iphigeneia says, *help* to make) the customary preparations for the sacrifice. Perhaps Thoas had entrusted the duty to some members of his own household. Anyhow, it is necessary that Iphigeneia should be left alone with the two Greeks, and perhaps Euripides did not think twice about the pretext for the removal of their guards.

471. τοῖς παροῦσι is neuter. For ἐπὶ with a dative expressing the attendant circumstances, cf. Thuc. 6, 20, 1, ἐπὶ δὲ τῷ παρόντι ἂ γινώσκω σημανῶ.

473. After asking "who is the mother that bore you? who is your father?" Iphigeneia adds, preserving the form of the previous questions, "and (who is) your sister? if you have one." The third question is, however, really a different one; it amounts in effect to, "and have you a sister?"

474 f. The sisterly relation is the one of which Iphigeneia's heart calls up the most vivid pictures; partly, no doubt, because her mind has been full of her brother since her dream of the preceding night. Hence she readily puts herself in the place of the imaginary sister, little thinking how completely (as the spectators knew) she could fill it. It is, no doubt, the actual remembrance of her own (supposed) loss that makes her say (in v. 475) τὰς τύχας τίς οἶδ' κ.τ.λ. Until v. 498, Iphigeneia takes the two for brothers. Cf. Homer, § 154, where Odysseus says to Nausicaa on their first meeting, "τρισμάκαρες μὲν σοὶ γε πατήρ καὶ πότνια μήτηρ, τρισμάκαρες δὲ κασίγνητοι.

475. For the acc. τύχας cf. on v. 467.

476. τὰ τῶν θεῶν. "The ways of heaven, the gods' dealings with us." Cf. Herc. Fur. 62, ὡς οὐδὲν ἀνθρώποισι τῶν θεῶν σαφέες (al. θεῶν).

477. εἰς ἀφανές, used adverbially in the sense of ἀφανῶς. So too εἰς τὸ δυσμαθές in the 478th verse (for which see Critical Notes). So Aristoph. Ach. εἰς τάχος for ταχέως, Soph. O. T. 50 εἰς ὀρθόν, 78 εἰς καλόν for ὀρθῶς, καλῶς.

480. The ὥς justifies both the question (πότεν ἤκερ') and the epithet ταλαίπωροι "(I may well say so) for," etc. Verse 480 explains why the question had been asked, v. 481 why the

*epithet* had been used. For v. 481, cf. the doubtful verse at Aesch. Sept. 613, *τείνουσι πομπήν τήν μακράν πάλιν* (al. *πόλιν*) *μολεῖν*.

481. *οἰκῶν*. Cf. on v. 219.

482 f. *ταῦτ'*, cognate acc. The *ἐπὶ* is not the same *ἐπὶ* as at v. 471. It is here the *ἐπὶ* that goes with a dat. with verbs of *delight* or *vexation*, denoting the thing *at* which we are delighted or vexed. "Why try to fill us with trouble at the thought of the evils that are coming on us?" This is better than "Why trouble us *in addition to*," etc.

485. *οἰκτῶ*. Possibly *by lamentation* or *wailing*, but better *by the help of the pity of others* (to which he appeals). In the former case *νικᾶν* will mean *stifle*, *drown*: in the latter it must be used just as we talk of *overcoming*, *getting the better of* emotion.

487. *συνάπτει* (trans.), literally *puts together* where we should have expected simply *makes*; just so we say *to put a fortune together*, *to put an essay together*, for *to make a fortune*, *to write an essay*. The word half expresses over again the idea of the *δο*.

488. *ὀφλισκάνει*. We use *to be convicted of* just in the same way.

489. *ὁμοίως* (as Wecklein remarks) has here, like *ὁμῶς* when it changed to *ὁμως*, gained the meaning of *all the same*, *nevertheless*.

*τὴν τύχην ἑᾶν*. *To leave fate to do its work* (without any comment of ours).

490. *δέ*, *so*.

491. *ἐπιστάμεθα καὶ γινώσκομεν* (so, too, at Hipp. 380). This frigid tautology suits the matter-of-fact tone here adopted by Orestes.

492. *ἐνθάδ' ὀνομασμένος*. *Whose* (i.e., *for his*) *name was mentioned here*, i.e., on the shore; cf. above 249 and 285, and also v. 932. Iphigeneia begins her catechizing, like a lawyer, with the one fact she knows about the strangers.

494. *ὅδ'*. For instances of this use of *ὅδε*, see L. and S. s.v. I. 6. Cf. v. 773, *ἧδ' ἦν ὁρᾶς σύ*.

*ἄ τι δὴ κ.τ.λ.*, ungracious, almost equivalent to "and much good may the knowledge do you." 496 is even more ungra-

cious. Orestes is more polite even in his refusals, and more especially in his compliance: cf. vv. 507 and 508.

The making τοῦτο the subj. instead of τοῦτο μαθεῖν is a similar idiom to that noticed on vv. 467 and 475; the τοῦτο, like the τὰ τῶν θεῶν and the τὰς τύχας, is emphasized by being brought out of the clause to which it naturally belongs.

Such expressions as ἐν ἡδονῇ for ἡδύ are generally poetical (cf. Soph. Or. 1069, ἐν δίκῃ, Eur. Phoen. 1276, ἐν αἰσχύνῃ, so below 762 and at Hipp. 785 ἐν ἀσφαλεῖ, Iph. A. 969 ἐν εὐμαρεῖ), but this particular one is found in prose (cf. Hdt. vii. 15, and Thuc. i. 99). Cf. also the common ἐν παρέργῳ.

495. Ἑλληνας. Cf. on v. 72.

496. It is better to take τί as adverbial with πλέον λάβοις than to take τί πλέον closely together: so the οὐδέν at Soph. O. T. 918 is adverbial (δὲ οὖν παραινούς' οὐδέν ἐς πλέον ποιῶ).

πλέον λαβεῖν forms a natural aorist to πλέον ἔχειν.

499. πατήρ. The father is spoken of also at Ion, 800 (δῖονμα δὲ ποῖον αὐτὸν ὀνομάζει πατήρ;) as the parent whose right it was to name the child. Cf. St. Luke i. 62.

500. "De même qu'au vers 251, le poète nous fait croire ici que le nom d'Oreste va être prononcé, et il évite avec esprit cette révélation prématurée," Weil.

τὸ μὲν δίκαιον. Wecklein thinks δῖονμα is understood with these words. Other commentators take them to be like the adverbial τὸ ἐναντίον.

For the δυστυχίαις, cf. Plaut. Pers. iv. 4, 95, *Quid illum miserum memorem qui fuit? Nunc et illum miserum et me miseram aequomst nominarier*, and Horace Ep. i., 7, 92, *pol me miserum, patrone, vocares, si velles, inquit, verum mihi ponere nomen*. Similarly Winter's Tale, iii. 3, "And, for the babe is counted lost for ever, Perdita, I prithee, call it."

501. τοῦτο μὲν δὸς τῇ τύχῃ; i.e., "Your father gave you your name, Fortune has sent your misery: it is the former I want to know, not the latter." For the phrase cf. Menander Frag. 148, δὸς τῇ τύχῃ τὸ μικρὸν ἐκλήψει μέγα.

502 and 504. The thought of a foe's exultant laughter was what most of all embittered death to a Greek. This feeling is often expressed in the Medea. Orestes here implies that such laughter would be impossible if his name were not known to his murderers; if they laughed at all it would not

be at *him*, Orestes, and so it would not touch him. So again in v. 504 he says, "It shall be only a nameless body that you will sacrifice," hinting, by the way in which he puts it, that the *body* is all Iphigeneia will want for her purposes.

505. Cf. on v. 467.

506. Enquiries after a stranger's name and home were part of Greek etiquette on meeting. Ostensibly they were made, not to satisfy curiosity, but to enable the enquirer to address the stranger properly, at the beginning of what would no doubt prove a valued acquaintance. In this case Orestes says the question would do *him* no good, for (ὥς) he was just going to die, and the acquaintance must end. The construction is ζητεῖς (δπερ) οὐδὲν κέρδος (έστιν ἐμοί) ὡς θανουμένῳ.

507. χάριν is brought emphatically forward and so contrasted strongly with the κέρδος in the preceding line. This appeal to the prince's good breeding is at once successful.

512. οὐχ ἐκὼν ἐκὼν. Not the same as our Latin *nolens volens*. It means that *both* were true. He was not driven away like most exiles by his fellow countrymen, so far he went ἐκὼν; the *compulsion* came (indirectly) from the Furies, i.e., he came to purify himself from his mother's murder. Euripides was fond of such an oxymoron. Aristophanes laughs at him for such expressions at Ach. 395, ΔΙ. ἐνδον έστ' Εὐριπίδης; ΚΗ. οὐκ ἐνδον ἐνδον [τ'] έστιν εἰ γνώμην έχεις.

(515.) ποθεινός, i.e., "some one longed for your coming," "I didn't," says Orestes in the next verse.

(516.) σὺ τοῦδ' ἔρα, i.e., "you may be as pleased with my coming as you like." For ἔρα in the sense of "to be fond of, pleased with," rather than (as in v. 530) "desire," cf. the fragment of Aeschylus's Niobe (156), μόνος θεῶν γάρ Θάνατος οὐ δῶρων ἐρά.

513. ᾧν. G. 153, n. 1 (read over §§ 153 and 154).

514. ἐν παρέργῳ τῆς ἐμῆς δυσπ. παρέργον often has a genitive of this kind depending on it, see L. and S. s. v. Cf. also on v. 494.

The tone of this is sullen if not bitter. Perhaps the idea is "It is a trouble to be subjected to such a questioning, but in comparison with the great trouble you are preparing for me it is a mere nothing—don't mention it, I pray."

517. οἶσθ'. Cf. on v. 592.

518. ὥς μήποτ' ὀφελόν γε. See G. 251, n. 2. εἶδέναι is to be understood with ὀφελόν.

519. οὐκέτ' οὔσαν οἰχέσθαι. οἰχομαι often has a participle or adj. signifying disappearance joined to it, as in the common οἰχεται θανών (see below, v. 552); the οὐκέτ' οὔσαν here is equivalent to the ὀλόμενος in the phrase ὀλόμενος οἰχεται used at Hipp. 878 and Hel. 204, and the whole phrase here = "has perished," to which δορί is an instrumental dative.

520. ἡκούσατε. Translate with γε so as to preserve the plural.

522. According to the Homeric version of the story (γ 305 and 311), which Euripides himself adopts in his Orestes, Menelaus did not return to Mycenae until seven years after Agamemnon's death. If the reading λέκτρα be adopted there is nothing in this passage which cannot be reconciled with the Homeric story, for nothing is said here about the time when Helen came back to Sparta.

523. The πρό in προῦφαιλεῖ indicates that the debt in Iphigeneia's case was of longer standing. Here too Helen was only indirectly the cause of the misfortune referred to. Cf. v. 354 ff.

524. Σπάρτη. Cf. on v. 155. G. 190.

525. μῖσος. We use *love* metonymically for the object of love, but not *hate* for the object of hate. Cf. the Lat. *scelus*, and above on v. 386.

526. ἀπέλαυσα. As this word was used of indifferent and even bad things (see L. and S., cf. our *enjoy* and *reap*), its ironical use here is the more natural. Cf. our "I wish you joy of it."

τι. G. 159, n. 2.

γάμων. The word γάμοι could be applied to Helen's *quasi* marriage with Paris. The plural is commoner than the singular, so there is no reason to think that reference is made here to the fact that Helen was, as it were, married more than once.

528. πάνθ' is governed by συλλαβοῦς', με by ἀνιστορεῖς. The participle is in sense the more important verb of the two.



529. *i.e.*, "I have only a short time, and so I must get as much into my questions as possible—you will soon be dead, and then I can't ask you anything."

τοῦτ'. G. 159, n. 2. With ἐπαυρέσθαι supply σοῦ.

532. According to Strabo xiv. (p. 642), who quotes from Hesiod, Calchas died near Colophon διὰ λύπην at meeting a better seer than himself.

533. πότνι', *i.e.*, Artemis, Iphigeneia's mistress.

The γάρ in this question, like the γάρ that introduces a narrative, *pretends* to a closer connexion than really exists with what has gone before, just as the *again* in the Scotch "What do they call him again?" *pretends* that the question has been asked before, without really implying that it has; and the slightly exclamatory English 'why' *pretends* that a question has been asked. These are instances of the way in which conjunctions lose their full original force and become mere connecting links.

For a similar ellipsis see below vv. 543 and 576.

534. ὡς λόγος. It is quite reconcileable with the Homeric story that Orestes should have heard this report. Menelaus had brought it to Greece. At δ 333 he tells Telemachus news of his father, which he had heard from Proteus. Telemachus on the other hand had brought word of the anarchy in Ithaca referred to in v. 536.

536. μηδὲν κατεύχου, so at χ 411 ff., Odysseus himself represses Eurykleia's exultation over the slaughtered suitors. ἐν θυμῷ, γρηῦ, χαῖρε, καὶ ἰσχεο μηδ' ὀλόλυξε.

538. ἄλλως, *i.e.*, fruitlessly as far as *he* was concerned: he did not himself reap any of the benefit which indirectly came to the Greeks from Iphigeneia's sham wedding.

539. δόλια. Cf. above v. 371, and the whole passage in which it occurs.

οἱ πεπονθότες. Inasmuch as a woman when using a plural adj. or participle of herself always used the *masculine* in Greek (Dawes, Misc. Crit., p. 310), this οἱ πεπονθότες completely serves the purpose of a *double entendre*.

540. ὡς εἶ here means *how exactly*; at v. 533 it meant *how justly*.

**τάφ' Ἑλλάδος.** As *τάκεῖθεν* is used (Ar. Birds, 1304) for "what is *there*," and *τὰ θύραθεν* for "those who are abroad," when there is present to the speaker's mind the idea of some effect, perhaps purely mental, produced from that quarter, so here *ἐφ' Ἑλλάδος*, which properly means *towards* Hellas, with Hellas as an *object*, is used for *in* Hellas, because the speaker thinks of *thoughts drawn in that direction*. Cf. on v. 1271.

541. **ἀπωλόμην.** "ἔρρειν et φθελρσθαι ont aussi les deux significations de 'périr,' et de 'partir pour son malheur.' Cf. Androm. 708, *Εἰ μὴ φθερεῖ τῆσδ' ὥς τάχιστ' ἀπὸ στέγης*," Weil. So the Lat. *perire*. Plautus Poen. prol., 86, *cum nutrice una periere*; a *Megaribus* *Εἰς* qui *subripuit*, in *Anactorium* *devehit*. Cf. below, v. 1363.

543. **εὐδαίμονειν** is used by Iphigeneia generally of Agamemnon's high station.

544. **ὅν γ',** for *οὗτος ὅν*.

545. **ἔλεγτο**, "he used to be called," i.e., in the common talk that told of the Trojan war. Cf. L. and S. *λέγω* (C.) 11. As in the case of Calchas (v. 531) the *τις* affects an indifference to the person spoken of.

547. **μὴ.** The ellipsis of a verb of speaking is common in prohibitions. Cf., e.g., Ar. Frogs, 117 and 581.

**ἔν' εὐφρανθῶ.** There is a special touch of irony in making Iphigeneia ask *as a great favour* for such news as follows.

548. **τινα.** So at Antigone, 751, Haemon says, *ἥδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινα*, meaning himself.

550. **τοῦτο.** G. 159, n. 2.

551. Iphigeneia's reserve (not a common feature in the character of Greek heroes and heroines) and Orestes's ill-temper add greatly to the interest of this scene between the brother and sister.

552. Orestes here answers the question asked in v. 549; the narrative γάρ re-establishes the broken connexion.

**ἐκ.** G. 191, 3 (c).

556. **οὗτος.** Though *οὗτος* is not used as commonly as *ὅδε* of the speaker himself, the audience would doubtless see the possibility of so applying it here, even if Orestes did not so mean it. Cf. β 40 f. *Ὡ γέρον, οὐχ ἐκὰς οὗτος ἀνὴρ (τάχα δ' εἶσαι αὐτὸς), ὃς λαὸν ἡγήειρα.*

557. *ὥς τί δὴ θέλων*. *ὥς* has here lost most of the meaning of *apparently, ostensibly*, which it usually has with participles. The difference between this expression and *τί δὴ θέλων* seems to be that the latter means "what was his object?" the former, "what do you suppose was his object?" or perhaps, "what did he represent to himself as his object?" In like manner *ὥς* is used with only a *hint* of its full meaning with the prepositions *εἰς*, *πρὸς* and *ἐπὶ* (e.g., Thuc. 4, 93, 1, *παρεσκευάζετο ὥς εἰς μάχην*), and with *ἀληθῶς*, *ἐτητύμως* (Soph. El., 1452). This hint is sometimes so obscure that by the grammarians *ὥς* in these instances is said *abundare*.

559. *ὥς εὖ*, as in v. 533.

*Δίκαιον* must be the substantive. Some commentators take *κακόν* as the subst., but it is difficult to see what sense there would be in *εἰσεπράξατο κακόν*. For *δίκαιον* as a subst. cf. Aesch. Ag. 812, *δικαίων ὧν ἐπραξάμην πόλιν Πριάμου*, Iph. Aul. 810, *τούμων μὲν οὖν δίκαιον ἐμὲ λέγειν χρεών*, Hel. 920, *τὸ μὲν δίκαιον τοῦ πατρὸς διαφθερεῖς*, and perhaps Heracleidae, 368, *οὐχ ἄλλο δίκαιον εἰπών*. There is a double oxymoron here, between *εὖ* and *κακόν*, and again between *κακόν* and *δίκαιον*. Cf. Tennyson's "And faith unfaithful kept him falsely true."

560. See critical notes. If the reading in the text be the right one, the simplest explanation of *δίκαιος ὧν* is the best—*for all his righteousness*, lit. *although he is righteous*. Markland explained *δίκαιος ὧν* by *licet mereatur* [*felix esse*], and so Wecklein. But even if this gave the best sense, which it does not, it would be difficult to establish this prose use of *δίκαιος* for tragedy. At Med. 724, Hipp. 1081, and perhaps Alc. 1147, *δίκαιος ὧν* is best taken as "as I am (you are) bound, as is my (your) duty." This is also the use of *δίκαιος* at Suppl. 186, *ἐγὼ δίκαιός εἰμι' ἀφηγεῖσθαι τάδε*. At Heracl. 776, (*οὐ γὰρ ἐμᾷ γ' ἀρετᾷ δίκαιός εἰμι' ἐκπεσεῖν μελάθρων*) *δίκαιός εἰμι* means "(nor) is it right that I should." So also at v. 142, *δίκαιοι ἐσμεν*, "it is right that we should." Hermann joins *τὰ πρὸς θεῶν* to *δίκαιος ὧν*, imagining a reference to the judgement of the court of the Areopagus.

561. *λέπει*. Cf. on v. 2.

562. *μίαν*, a stronger variety of *μόνην*. The use of the perf. would seem to imply that Electra was still unmarried; but cf. below, v. 915. We must therefore suppose that

*παρθένος* is here used generally (see L. and S.) as a synonym for *θυγάτηρ*. At Or. 23, Eur. enumerates three daughters of Agamemnon, adding the Homeric *Χρυσόθεμις* (I 145).

563. *λόγος*, *news*.

566. For the oxymoron cf. on v. 144; *χάρις* retains its adverbial force. Helen is the *κακή γυνή*.

567. Notice the position of the *δέ*, cf. on v. 42: here the gen. is equivalent to an adj. The words *τοῦ θανόντος πατρός* would bear the meaning, "my dead father," as well as that of "the dead father."

568. *κούδαμὸς καὶ πανταχοῦ*. Another oxymoron. This is an answer to the *Ἀργεῖ* in I.'s question; the meaning of the riddle is "he has no settled abode, for he wanders 'here and there and everywhere' over the earth." The only part of Orestes's answer that Iphigeneia listens to is the *ἔστι*, "he lives."

569. Though *δνεποὶ* is used by way of generalizing, the reference is only to the one dream related in the prologue. It will be found worth while to go over the *stichomuthia* that ends here and divide it into paragraphs, or groups of lines, according to subjects. The groups consist mainly of six lines each.

573 f. See Critical Notes. If *δρ'* be kept it must, of course, stand for *δτε* (in a causal sense: see L. and S. s.v. § c.), as the *ι* of *δτι* is never elided (not even in Homer, where a causal *δρ'* stands for *δτε*). If the reading proposed in the Critical Notes be adopted the sense will be "In the general confusion suffering is all that is left to man. However that may be (*δ' οὖν*), he (Agamemnon's son) is undone—being foolish enough to put trust in a scer." (*μόνον* may have been a marginal interpretation of *ἐν*.) The plural *μάντεων* refers more vaguely than the singular would have done to Phoebus: cf. below v. 711. The plural in this way supplies somewhat in Greek the want of an indefinite article. If there had been one in Greek we should have had far fewer instances of "pluralis pro singulari."

Köchly (after Fix?) sees in these words a reference to the Sicilian Expedition, the disasters of which were in a measure due, or at all events thought to be due, to the extreme superstition of the luckless Nicias [and the fruitless prophecies of success, cf. Thuc. viii. 1]. He quotes from the *Helena*, which

may well have been first performed about the same time as this play, (v. 744 f.) ἀλλά τοι τὰ μάντεων εἰσεῖδον ὡς φαῦλ' ἐστὶ καὶ ψευδῶν πλέα.

ὄλωλεν ὡς ὄλωλε, a common phrase in the mouth of a speaker who does not wish to be explicit (cf. e.g. Troad. 630, El. 289). So Med. 104, ἡγγεῖλας οἱ ἡγγεῖλας. So our "you shall see, what you shall see."

τοῖσιν εἰδόσιν. Ethic dative; cf. Soph. Phil. 1030, νῦν οὐκέτ' εἰμι καὶ τέθνηχ' ὑμῶν πάλαι.

576. τί δ'. For the ellipsis cf. above on v. 533.

578 f. εἰς...τὴν ἤκομεν λόγον...σπεύδουσα κ.τ.λ. = "I have thought of a plan by which I can further your interests and my own at once." For λόγος, *plan*, cf. Hel. 1056.

σπεύδουσα after ἤκομεν. The 1st plural is used so constantly for the 1st singular in Greek that the two numbers can be used indifferently in the same sentence: cf. Tro. 904, ὡς οὐ δικαίως, ἦν θάνω, θανούμεθα. Other instances occur at Her. Fur. 858, 1206, Ion 1250, Hipp. 244, and below v. 620 f., κείμεθα - θύουσα. For the whole phrase cf. Soph. El. 251 f.

580. τὸ δ' εὔ. Just as an article and an *adjective* can be used with some common *substantive understood*, so an article and an adverb can be used with the infinitive (or participle) of some common *verb understood*, e.g., τὸ δίκαιον [πράγμα], τὸ εὔ [πράσσειν, εἶναι], τὰ νῦν [δύναται].

584 ff. Euripides here goes out of his way to avoid presenting to his audience such an astonishing spectacle as a woman who could write: but he also adroitly makes use of the digression, so that Iphigeneia may thereby suggest to Orestes at the moment when he first learns that *her* hand is to kill him, the possibility of feeling forgiveness, and even pity for her. In such a frame of mind he would the more readily grant her request. In the Hippolytus (vv. 856 ff.) the poet is obliged to make Phaedra able to write. Euripides was probably the first to introduce *writing* as an incident in a play (also in the Iph. in Aul., and in the Sthenoboea). An art or science must have become very familiar in common life before it can safely be introduced in a drama. For instance, the telephone does not seem yet to have reached the stage, though it might be very useful there. All this shows the backward state of *women's* education as compared with men's, in Greece.

**φονέα**, subst. used as an adjective. See L. and S. s.v. (where, however, this passage is quoted twice over, and the first time in a misleading way. **φονέα** is predicative to **χείρα**).

587. **σφε**. See G. § 79, n. 3, and § 144, 2.

590. **πέμψαι**. Cf. on v. 171.

**τινί**, not *any* (that would be *οὐδενί*), but *one*.

591 f. **οὔτε...καί** for **οὔτε...τε** (*neque...et*) is very uncommon.

592. **οἶσθα**, not *know personally* but *know of*, as at Thuc. i. 4 (where *ὦν* is gen. by *assimilation*) and vv. 517 and 812.

**χοῦς** **κάγώ** **θέλω**. If these words are right they must mean, "and those whom I *wish* (you to know)." Cf. Heracl. 791, **φόβος** **γὰρ** **εἰ** **μοι** **ζῶσιν** **οὓς** **ἐγὼ** **θέλω**: also below, v. 1072. The **καί** emphasizes the sentence generally. N.B. **χοῦς** not **χοὺς**: it is wrong to turn the mark of *crasis* into the rough breathing.

593 **σώθητι** **καί** **σύ**. The **καί** emphasizes the **σύ**: in effect "Why should not *you*, of all the Greek victims who have come or who will come, be precisely the one to escape by doing me this service?"

**μισθὸν** **οὐκ** **αἰσχρόν** (*i.e.*, **καλόν**) is a secondary predicate to **σωτηρίαν** (G. 166, n. 2).

594. **ἔκατι**, literally *for the sake of, with a view to* (carrying the letter). To say "To get your safety *in order* to carry a letter," is here as good as saying, "to get your safety *in return* for carrying a letter."

598. **βάρος**, perhaps with a reference to Iphigeneia's **κούφω** in v. 594.

599 f. **ὁ ναυστολῶν κ.τ.λ.** This is rather difficult. Monk will have it that **ναυστολῶν** is intrans., and **τὰς συμφοράς** an acc. of the goal. It is better to take it, with most interpreters, as purely metaphorical. "I am the one who is responsible for this disastrous venture; *he* has joined me" (still the same metaphor—all the more appropriate in describing an actual voyage) "out of pity for my troubles."

601. **ἐπ'**, *at the price of*.

**χάριν τίεσθαι**, *to be earning (your) gratitude* (by taking the letter, with the result expressed in the latter half of the line, *i.e.*, his own rescue).

603. ἄλλ' ὥς γενέσθω. Wecklein says that it is only in this phrase (which occurs again at Tro. 721 and Hec. 888) that ὥς (in the sense of οὕτως) occurs. But cf. Electr. 155, ὥς σὲ τὸν ἄθλιον, πάτερ, ἐγὼ κατακαλομαι, and Bacch. 1068, ὥς κλῶν' ὀρειον ὁ ξένος χεροῖν ἄγων. This Homeric use is rare in tragedy, but others, which are quite as rare, are admitted. In the latter passage the mss. have ὥς, but it spoils the construction.

605. ὁ χρήζων. Cf. Suppl. 440, καὶ ταῦθ' ὁ χρήζων λαμπρὸς ἐσθ', ὁ μὴ θέλων σιγᾶ, also the quotation from Euripides at Ar. Pol. 5, 9, p. 1310a., ἐὺς ὁ χρήζων (mss. εἰς ὁ χρήζων), Dind. Frag. Eur. 883.

606. For δοῖς where we should expect εἴ τις or acc. c. inf., cf. Phoen. 509, ἀναδρία γάρ, τὸ πλεον δοῖς ἀπολέσας τοῦλασσαν ἐλαβε: Soph. Fr. 322 is an instance of the transitional stage of this idiom, δοῖς δὲ τόλμη πρὸς τὸ δεινὸν ἐρχεται, ὀρθή μὲν ἢ γλῶσσ' ἐστὶν, ἀσφαλὴς δ' ὁ νοῦς: Fr. 326 has an exact parallel to the present passage: so too Ξ 81, βέλτερον δὲ φεύγων προφύγῃ κακόν, ἢ ἐλπίῃ. Cf. also below, v. 1064.

610. ὀρθῶς φίλος. So Androm. 376, φίλων γὰρ οὐδὲν ἰδίον, ὅτινες φίλοι ὀρθῶς πέφυκας', ἀλλὰ κοινὰ χρήματα: Soph. Ant. 99, ἀνους μὲν ἐρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

611 ff. Cf. on v. 474 f.

613. πλὴν δὲ οὐχ ὀρθῶς νιν. No doubt in pronouncing these words the actor would look at Orestes.

πλὴν δὲ (more commonly, πλὴν δσον, also πλὴν καθέσον) is commoner in prose than in poetry.

615. τις here expresses not exactly *indefiniteness* but *inapplicability*; this is the foundation of its *intensive* use; see L. and S. s. v. A. 8.

616. τοῦδ' is neuter = τοῦ θανείν.

618. προστροπήν, *invocation, prayer*, is here in the sense of *service* applied to the sacrifices which were also acts of worship.

619. ἀἴηλα, εὐδαίμονα. This neuter plural accusative (the sing. would have been a little more regular) stands in apposition to the whole of the preceding sentence, not in apposition to προστροπήν: cf. Herc. Fur. 57, τοιοῦτον ἀνθρώποισιν ἢ δυσπραξία, ἥς μήποθ' ὅστις καὶ μέσως εὖνους ἐμοί, τύχοι,

φιλων λεγchon ἀψευδέστατον. For a similar instance of a neuter (nom.) in apposition to a sentence, cf. Eur. *Supp.* εὐφυχίαν ἐσπευσας ἀντ' εὐβουλίας δ' ὅγητα (so Porson for δὴ γε) πολλοὺς ὤλεσε στρατηλάτας. For the plur. cf. below, v. 650.

620. εἰς ἀνάγκην κείμεθ'. κείμε is equivalent to the perf. pass. of τίθημι. Cf. Or. 1330, ἀνάγκης δ' εἰς ζῆγον καθέσταμεν.

621. θήλυς (not θήλεια), so Med. 1084; Bacch. 829, 836; Hec. 659.

624. εἰσὶν οἷς, a more definite τισί.

626. Diodorus, xx. 14, describes a Carthaginian bronze statue (of Baal-Moloch) into the arms of which children were placed so as πίπτειν εἰς τι χάσμα πλήρες πυρός, and opines that Euripides got this detail from an account of this statue.

εὐρωπός is explained in Hesych. by σκοτεινός. This would look as if he derived it from εὐρώς (cf. εὐρώεις) and not from εὐρύς, but πλατύς is also given in Hesych. as an explanation.

627. Orestes's only remaining near relative (Electra) was the person to whom this important duty would naturally fall. Wecklein quotes Tibull. 1, 3, 5.

629. μακράν with the gen. is rare; cf. v. 712, ὡς προσώταθ' Ἑλλάδος.

630 f. For οὐ μὴν...ἀλλά, see L. and S. s. v. ἀλλά, II., 4.

631. ὧν depends on χάριν. The fate of the victim's body made it impossible to perform all the customary ceremonies. His ashes could not be placed in an urn and placed in a grave. Cf. Ψ 250-257, Ω 791-799.

632 ff. κόσμον, θαλά, μέλισσης ἀνθ. γόνος. Cf. ω 67, καλεο δ' ἐν τ' ἐσθῆτι θεῶν καὶ ἀλείφατι πολλῶ καὶ μέλιτι γλυκερῶ, and Rhés. 960, ξυμπυρῶσαι μυρίων πέπλων χλιδήν. τάφος here, like πυρά at v. 635, can only be applied by a stretch of its meaning to the χάσμα mentioned in v. 626.

633. κατασβέσω. Great difficulty has been felt about this word, from the fact that oil when poured on to a fire does not quench it, but makes it burn up the brighter. But we may well understand by σῶμα here the smouldering ashes left when the fire had done burning. These would be quenched when oil was poured on them. Some funny explanations have been suggested: one is that the object of the oil was to make the fire burn so fiercely that it might go out the sooner, and that *that* is what is here meant by



*quenched*. Köchly, reading κατακλύσω, explains that Iphigeneia promises to "pour a great deal of oil over his body" (after the slaughter) "so that it may burn more quickly and more thoroughly," ("damit er um so schneller und vollständiger verbrenne").

634. The happy music of this line reminds us of several other felicitously worded passages in Euripides where, as in rich veins of poetry, the bee is preserved to us, somewhat as its fellow was in the amber. Cf. Hipp. vv. 73-78, and the end of the beautiful choric ode in that play beginning at v. 525; also the fine ἐπωδός to the πάροδος of the Bacchae. The bee was to the Greeks the type of the poet, as being the creature that drew most delight from nature, as honey (τῆς ἀνθεμουργοῦ στάγμα παμφαῆς μέλι, Aesch. Pers. 612) was to them the type of all delight. No doubt the beauty of the word itself, and its adaptability for making compound words had something to do with this.

636. ἐκ θεᾶς ἀνακτόρων. Cf. on v. 66.

637 ff. After οὐὼ there is a pause, in which the guards again take O. and P. into custody, and Iphigeneia moves to the temple-door. Then she turns to repeat the suggestion made indirectly at vv. 584-587, and to give what earnest she could of her kindly feeling, by repeating the command first given at v. 468 to the guards who had now finished their work in the temple (v. 470) and come out. Vv. 639-642 are spoken more as a soliloquy. The μέντοι points the contrast between the χάρις (v. 631) and the dreadful duty she had to perform.

μοῦ, emphatic. This gen. is the same as that which expresses with ἀκούω and ἀποδέχομαι the person who is the source of what is heard or accepted.

λαβεῖν is here used as our *take* is in the phrase "take it ill."

KOMMOΣ, vv. 643-656. (See above, p. 134.)

As to the dramatic significance of this short κόμμος see the Introduction, pp. xxvi. and xxviii. The singers of strophe α' and hemichorion α' address themselves to Orestes, those of strophe β' and hemichorion β' to Pylades.

The metre is dochmiac, G. § 302. Vv. 645 and 649 have an anacrusis, G. § 285, 4, —|— — —|— —; so, too, vv. 651 and 652, —|— — —|— —. In v. 647 *νεανία* is a trisyllable. V. 654 consists of a dochmiac with an added cretic, — — — —|— —||— — —|. The regular rhythm of v. 656 makes an effective conclusion, coming as it does after a verse in which many long syllables are resolved (— — — —|— — —||— — — — —|— —).

646. *μελόμενον*, lit. *an object of care to*. A similar attribution of personal feeling to a lifeless object may be noticed when an arrow is said to *seek* its victim. Cf. Hel. 196, Ἰλίου κατασκαφὰν πυρὶ μέλουσαν δαΐψ.

*αἱμακταῖς*, cf. v. 443, δρόσον αἱματηράν.

*γάρ...ἀλλὰ*. See the note on v. 64. Here, as at v. 118, the two clauses are complete (save for the *ἐστὶ* which has to be supplied in the first), only the *γάρ* clause comes first, which is unusual.

647 f. *σεβόμεθα* has here an acc. and a gen. like those which are usual with *μακαρίζω*. So *ἡλώω* at Iph. Aul. 1407, and *ἀγαμαι*, Rhes. 244.

650. *ἄζηλα*. Cf. on v. 616. Here too it is best to take *ἄζηλα* as in apposition to the previous sentence, though it is possible that *ἐστὶ* should be supplied.

651. *πομπαῖ*. Almost equivalent to *νόστος*, only a more dignified expression. Cf. § 290, *ὄφρα τάχιστα πομπῆς καὶ νόστοιο τύχης*.

655 f. *δίδυμα μέμονε*. Cf. II 435, *διχθὰ δέ μοι κραδίη μέμονε*, and the construction that follows (*ἦ* with a subj.) is also Homeric (see the following verses in the Homeric passage).

### THIRD EPEISODION—vv. 658-1088.

The subject of the preceding short *κόμμος*, the comparison of the fates of the two friends, forms a fit introduction to the first scene of this act (vv. 658-724), a conversation between Orestes and Pylades, in which the latter is only with difficulty prevailed upon to relinquish his purpose of dying with his friend.

At v. 725 Iphigeneia returns from the temple with the tablet, and the second scene of the act begins (vv. 724-1088). Here we are gradually led up to the recognition, which is finally effected at v. 827. Iphigeneia then breaks out into song, first in conversation with Orestes and then in a long monody, vv. 869-899. The rest of the scene is occupied first (vv. 902-978) with renewed questionings on the part of Iphigeneia and explanations given by Orestes, and then (vv. 979-1088) with the developement of the plan of escape.

With the exception of the exclamation at v. 798 f., the short comments at vv. 900 f. and 987 f., and the answer at 1075-1077 to Iphigeneia's appeal, the chorus are quiet during the whole of the act. All the interest is concentrated on the stage. These four short speeches of the chorus occur, roughly speaking, every 100 lines, and the two middle ones seem to have been inserted by the poet merely for the sake of giving the chorus something to say.

658. ἐμολ. G. 186, n. 2.

659. οὐ λέγειν ἔχοντα. This was due to the nature of the question. Markland surely goes too far in his amusing comment. "Pueriliter, ut alibi Orestes, qui erat Argivus, id est, paullo minus quam Lacedaemonius; ut et Menelaus, et Iphigeneia. Nihil tale in Pylade Phocensi observabis. Euripides vero non magis erat μισόγυνος quam μισολάκων." The question does not amount to much more than "I wonder whether it struck you as it did me."

663. Ἀχιλλέως τ' ὄνομα. It will be remembered that at v. 537 the name *Achilleus* was not mentioned by Iphigeneia. She called him παῖς Θέτιδος τῆς Νηρηίδος. There is no contradiction here. ὀνομάζω in Homer often means "give him his proper style or title," i.e., his *patronymic* (K 68, πατρῷον ἐκ γενεῆς ὀνομάζων ἀνδρα ἔκαστον). In the case of Achilles it is his mother who gives him distinction, and "son of the Nereid Thetis" is said to be his ὄνομα.

664. Ἀγαμέμνων. If in the course of this scene Orestes had spoken of Agamemnon as his *father*, or if (later) Electra had been mentioned by *name*, the chorus would have made prematurely the discovery who Orestes was.

665. γένος. G. 160, 1.

668. εἰ πρόσσοι. This line is virtually a reported con-

ditional sentence. Instead of "*she said that if it went well with Argos it went (well) with her too,*" we have "*behaving as though (ὥς) if it went,*" etc. πράσσει is optative because the principal verbs (ἔπεμπε and ἐξεμάνθανεν) are formally past verbs, though in reality they refer to the present, "*she would not be sending the letter or getting information out of us.*"

670. The narrative γάρ (old English *to wit*, French *en effet*) explains that the fact mentioned is the εἰ of the last sentence.

τοί is the natural particle for a proverb or a truism, and so implies that a thing is self-evident.

671. ὦν ἐπιστροφή τις ἦν. ἐπιστρέφομαι means *visit*, and more often *pay attention to*, ἐπιστρωφάω and ἐπιστρωφάομαι, *visit*, ἐπιστροφος at a 177 (ἐπεὶ καὶ κείνος ἐπιστροφος ἦν ἀνθρώπων) is best taken passively, *visited by*. At Hel. 440 (ἡ καθανεί Ἑλλην πεφυκώς, οἷσιν οὐκ ἐπιστροφαί) ἐπιστροφαί, *visits*, stands for *the right of visiting* (this land): *visit* and not *regard* (as L. and S.), or *interest* (as Wecklein), is probably the meaning of ἐπιστροφή here, though the further question remains whether it means a visit paid (by them, antecedent to ὦν) to some one else, or a visit paid by some one else to them. We must, I think, following the analogy of the passage above quoted from the Odyssey, rather than of that from the Helena, take the latter view—literally, "all to whom travellers have come," "all," i.e., "who have not lived out of the world." Anyhow ὦν does not refer to βασιλέων. ἦν, the only past tense of εἰμι (I am) has to stand alike for the English *used to be*, and *was*, and sometimes, as here, for *has been*. So ἴσαν (the only past tense of the other εἰμι) at a 176 (ἐπεὶ πολλοὶ ἴσαν ἀνέρες ἡμέτερον δῶ) stands for *have come*.

672. διήλθον, i.e., *in my mind*. For a somewhat similar use of λόγος see above, v. 578. There it was a *plan* that was to be proposed, here a *thought* or *argument* that is to be expressed.

673. Pylades's words, διήλθον ἕτερον λόγον, suggest to Orestes that his friend, following some indication given by Iphigeneia's conversation, has been thinking out some other explanation of her character and situation. By talking about it, he says, "his friend's ideas will become clearer." So Plato, Phaedrus, p. 238, B. λεχθέν δὲ ἡ μὴ λεχθέν πάντως σαφέσ-

τερον. Cf. also Plato, *Lysis*. 218, E. and Protagoras, 348, C. This verse is in general a plea for or justification of the Socratic method of "dialectic." At v. 1030 below, another motive is urged for making such a communication.

676. δειλίαν καὶ κάκην κεκτήσομαι. In Greek a blameworthy or praiseworthy characteristic is said to be acquired when it is meant that the blame or the praise is acquired. So we say a man gets a *character* when we mean that he gets the reputation for having such a character, and so the word *character* gets a secondary meaning of *reputation*, though it originally meant *nature*. Cf. Soph. *Ant.*, τὴν δυσσέβειαν εὐσεβοῦς ἐκτῆσάμην, and on the other hand Hel. 1151, ἀφρονες ὅσοι τὰς ἀρετὰς πολέμῳ κτᾶσθε.

678. πολλοί is the predicate.

679. The separation of the *σε* from the word that governs it emphasizes the *προδοῦς*, and heightens the contrast between it and *σεσῶσθαι*. Cf. *Ion* 293, καὶ πῶς ξένος σ' ὦν ἔσχεν οὔσαν ἐγγενῇ, and 614, κᾶτ' ἢ προδοῦς σύ μ' ἐς δάμαρτα σὴν βλέπης.

680. ἐπὶ, on the occasion of, i.e., taking advantage of (to lay my plots).

νοσοῦσι. Cf. above, v. 536.

682. Porson says γαμῶν is *future*. Wecklein and Köchly say it is *present*. If it is present it must be a historic present (cf. on v. 2 and *Tro.* 962, ἦν ὁ μὲν βλεῖ γαμεῖ): but then ἐγκληρον is the most emphatic word in the line, and it will be found that it loses some of its emphasis if γαμῶν be taken as a historic present, because this makes γαμῶν more prominent. It need not be thought that Porson (as Weil seems to have done in translating γαμῶν *devant épouser*) lost sight of the fact, told by v. 915, that Pylades had already married Electra. γαμέω can mean "I am the husband of," and the future may thus mean, "I shall be the husband of." Pylades will be suspected, he says, of having thought that, because he would be the husband of Orestes's sister, who would be his heiress, it would be worth while to make away with him.

686. A summary of the two reasons which he has urged in his speech—the latter at far the greater length.

687. εὐφημα φένοι, hush!

The chief emphasis, as Köchly says, is on τὰμά, the next on δεῖ. "My own woes I must bear." This line hints

at what is expressed fully in the next, i.e., "*yours I can help bearing, and I will.*"

688. With *ἔξόν* supply *φέρειν* from the preceding line.

690. *ταύτ'* is predicate, "*it is both,*" i.e., both *λυπρὸν* and *ἀπονείδιστον*.

691. *τὸ εἰς ἔμ'* might be either adverbial or the subject of *ἔχει*, i.e., either "*as far as I am concerned,*" or "*my condition.*"

692. *πράσسونθ' ἂ πράσσω*. For the form of the expression, cf. v. 575. The difference between *πράσσειν* and *πᾶσχειν* in such a phrase as this is that, with the former, there is the notion of the *agency* of the person in question. So we say ironically "*he has managed to get into trouble again.*"

693. *νοσοῦντ'*. Cf. above, v. 680. The two adjectives in the next line correspond to the two in this, each to each.

695. *σωθείς* is in construction subordinated to *κτησάμενος*. Cf. on vv. 14 and 824, Eur. Phoen. 77, and Xen. An. 1, 1, 7, 'Ο Κῦρος ὑπολαβὼν τοὺς φεύγοντας συλλέξας στρατεύμα ἐπολιόρκει Μίλητον.

696. *ἦν ἔδωκό σοι δάμαρτ' ἔχειν*. Monk (on v. 682 above) thinks it may be inferred from these words that only the betrothal, not the marriage, had taken place. But even leaving v. 915 out of the question, it is very doubtful whether *ἔδωκα ἔχειν* could mean anything except "*I have given into your possession.*"

697. For the *anacolouthon* (cf. Eur. Frag. 583, *Λαίε, πάλαι δὴ σ' ἐξερωτῆσαι θέλων, σχολή μ' ἀπειργε*), and for the *τε - οὐδέ*, see Critical Notes.

*δνομα* here, as at v. 663, means the name of his father's house, his family name, not that Pylades will call one of his children Orestes. To a Greek, as to a Roman, the idea that there would be no members of his family left after his death was peculiarly distressing, for there would be no one, he thought, to bring offerings of food and drink to his shade at the family hearth, or at his tomb. Cf. on vv. 159 ff.

701. *σε. ἐπισκήπτω* occasionally follows the analogy of *κελεύω* in taking an acc. of the person commanded. On the other hand, *κελεύω* sometimes takes a dative.

702. *τύμβον*. They were not to come to the Taurians' land

to bury him really, but were to make him a cenotaph in Argos, where the offerings referred to on v. 697 were to be brought.

703. Cf. above, v. 173 f.

705. ἀμφι βωμόν. Cf. on v. 6.

ἀγνισθεὶς φόνῳ. Cf. on v. 632.

707. κτήδη καὶ δόμους πατρός is a hendiadys: *the house to which you are allied by marriage*, which is *the house of my father*. We use the words *relation* and *connexion* in the concrete as well as in the abstract sense.

709. συν- καὶ συν-. The close connexion which Pylades had craved at vv. 684 and 685, Orestes here acknowledges in a way, by a similar conjunction of words beginning with συν.

710. Cf. v. 687. In effect, "you have borne many of my troubles for me, this last one you must not."

711. The same bitter reflections on Phoebus that we have heard from Orestes before at vv. 77 ff. and 570 ff., here further expanded.

712. τέχνην θέμενος. See L. and S. s.v., B. iii. 4, *setting his cunning to work*.

For the genitive, cf. v. 629.

714. πεισθεὶς λόγοις, cf. v. 574. Here the gen. (αὐτοῦ) has to be supplied from the ᾧ.

718. This beautiful saying of Pylades must not be spoilt by taking βλέπονθ' in the sense of "while you can see me": it has the same meaning as the fuller βλέπειν φάος or ἥλιον. To a Greek, light was synonymous with life, and in Homer σκότος always means death: cf. the common phrase τὸν δὲ σκότος ὅσσε κάλυψε.

721. ἡ λίαν δυσπραξία, G. 141 n. 3. It is only with a verbal noun (the name of an action or state) that λίαν can be thus joined. Cf. Aesch. P. V. 123, διὰ τὴν λίαν φιλόνητα βροτῶν.

722. διδοῦσα μεταβολάς. Cf. the similarly formed phrase τέχνην θέμενος in v. 712.

ὅταν τύχῃ is the equivalent of our *on occasion*. Cf. El. 1169, νέμει τοι δίκαν θεός, ὅταν τύχῃ.

724. These words of Orestes give point to Pylades's encouraging reflections in vv. 721 and 722. O. takes Iphigeneia's

return to be the signal for his death, when really she has in her hands the letter which is to be the means of their recognition, and so of the rescue of them all.

725. On Iphigeneia's return from the temple she (or rather the poet) gets rid of the guard (who had come out when she went in, at the end of the 2nd act) on the same pretext as had been used before at v. 470 f.

727. πολυθύροι. Cf. Pollux iv. 18, and x. 57, 'Ἡρόδοτος μὲν λέγει δελτίον δίπτυχον, οἱ δὲ Ἀττικοὶ γραμματεῖον δίθυρον, καὶ θύρας τὰς πτύχας ἀχρι δύο, εἰτα πτύχας καὶ τρίπτυχον καὶ πολύπτυχον, ὡς εἰπεῖν γραμματεῖδιον δίθυρον ἢ τρίπτυχον ἢ καὶ πλείωνων πτυχῶν. Euripides, then, has here slightly varied the usual term. A δέλτος consisted of tablets (πίνακες) tied round with a string, of which the knot was sealed. πολύθυροι must, as Aristotle says (see Critical Notes), be a poetical exaggeration. The letter was not long enough to cover many sides. It is natural that Iphigeneia, who could not write, should appear impressed with the outward form of the letter.

For the gen. δέλτου, cf. on v. 96.

728. ἐπὶ τοῖσδε. L. and S. ἐπὶ B. I. e.

730. πέση. πίπτειν is a regular expression for any sudden revolution of fortune or feelings, not exclusively, though generally, used of a change to danger or distress. Cf. below, v. 1072. Cf. our "he fell asleep," "he fell to thinking."

731. ἀπονοστήσας χθονός. Cf. Hel. 474, Λακεδαιμόνος γῆς δεῦρο νοστήσας' ἀπο. The gen. of place whence was naturally rare with νοστήω, but there is no reason to think that it could not have been put with it, especially when it was compounded with ἀπό. Pylades was safe as soon as he got away from the Taurians' land. The dangers of the voyage were nothing in comparison to the danger which threatened him there.

732 f. It is perhaps a little more polite to express these doubts of Pylades's good faith to Orestes than to him himself.

παρ' οὐδέν. παρὰ in the phrases παρὰ πολύ, παρὰ μικρόν, παρ' ὀλίγον derives its force from the notion of comparison: *by the side of* becomes *as good as*.

734. δῆτα. Orestes, recurring to Iphigeneia's words at the end of v. 728, shows a little heat in his answer.

735. δρκον δότω. In prose δρκον διδόναι would mean to administer an oath (for which ἐξάρχειν is used at v. 743); here



it is only a circumlocution for *δυνάτω*. Cf. the similar phrases at vv. 712 and 722.

As Weil remarks, if v. 736 be suppressed, we get from v. 734 to v. 752 two passages of nine lines each, the first of which (between Iphigeneia and Orestes) contains the preliminaries to the oaths, and the latter (between Iphigeneia and Pylades) the oaths.

737. τοὺς αὐτοὺς λόγους refers, generally, to the character and validity of the oath, not to the subject, or even the deities invoked. "Will you give him *as good an oath* back again?"

738. As Wecklein says, this verse (which occurs also at Med. 748) is introduced here only to preserve the form of the stichomuthia.

739. μὴ θανόντα. Cf. L. and S. s.v. μὴ B, 5 c.

740. δίκαιον εἶπας. With a shade of irony, as Wecklein says: "*I can't object to that.*"

741. συγχωρήσεται. It is doubtful whether the "*etc.*" ought to stand in the second line of L. and S.'s article on this word. (Pistol may well ask, "and are etceteras nothing?" They are dangerous—especially to be avoided in answers to examination papers.)

742. ναὺς σκάφος. A pictorial specification of a part for the whole, occurring again at v. 1345, and six other times in Euripides. Iphigeneia, in effect, says that she will herself find Pylades a ship to go in. She does not know till v. 1050 that they had a ship waiting for them.

743. δύνν is spoken to Pylades, σὺ δ' to Iphigeneia.

747. τοισὶδ' is governed by the ἐπὶ in ἐπόμενος.

748. τιμὰς ἔχω. Cf. v. 776. Used like the Lat. *honor* of a rank which entails certain duties.

750. εἰ ἀδικοίης. Compare §§ 223 and 224 of the grammar.

751. τί δὲ σὺ. For a similar ellipsis, cf. vv. 534, 544, and 576.

753. λόγον. Cf. above, vv. 578 and 672.

754. A polite conversational common-place.

755. ἐξάπετον δός. For similar phrases, cf. vv. 712, 722, and 735.

ἦν τι ναῦς πάθῃ. So we say, "if anything should happen to the king," euphemistically for "in case the king should die."

756. χρημάτων is used collectively for all that is on board except the human beings.

It should be remembered in translating that the sing. κλύδων is generally used collectively for the *sea-waves* (plur.).

758. μηκέτ'. Cf. above, on v. 739.

759. οἶσθ' ὃ δράσω; Cf. Hec. 998, οἶσθ' οὖν ἃ λέξει σοὶ τε καὶ παισὶν θέλω; οἶσθ' ὃ; "*what do you think?*" is a phrase of the same kind as εἰσὶν οἱ for ἐνιοι, and just as when εἰσὶν οἱ became a stereotyped phrase its original construction was lost sight of, and it was ungrammatically modified to ἐστὶν οἱ, and ἐστὶν ἐν οἷς, so οἶσθ' ὃ becomes stereotyped and can be governed by, or be the subject of, a verb, as in Cycl<sup>2</sup> 131, οἶσθ' οὖν ὃ δράσεις; the common οἶσθ' οὖν ὃ δράσον, and (as subj.) below v. 1203, οἶσθα νῦν ἃ μοι γενέσθω. In the present instance the phrase can be literally translated—"do you know the thing which I am going to do?" but in some instances it cannot. The use of the conversational English, "what-you-may-call," is somewhat analogous. The ἀκούε δὲν παρήλθομεν in v. 753 is a similar construction, though the ἀκούε δὲν never became fossilized like the οἶσθ' ὃ. The οἶσθ' ὅτε at Hec. 112 is a similar phrase: cf. below on v. 852.

πολλὰ γὰρ πολλῶν κυρεῖ. A proverbial expression (which, for its form, may be contrasted with Hec. 690, and the ἀλλὰ δ' ἐξ ἀλλων κυρεῖ below at v. 865) corresponding to our "It's as well to have two strings to your bow," i.e., the more attempts you make, or the more means you have, the more ends you will achieve.

761. ἀναγγεῖλαι. Cf. G. 265. It is not often that we find cases of this infin. where, as here, the infin. has a subject which is neither the subject nor the object of the principal verb, except in the phrase παρέχειν ἑαυτὸν τινὶ ἐρωτᾶν, πατεῖν κ.τ.λ. Here, too, the subj. of the inf. is the personal dat. that goes with the principal verb.

ἀναγγεῖλαι, like our *report*, generally implies that the messengers had been sent for the purpose of getting the news; here, of course, it has not that meaning.

762. ἐν ἀσφαλεί. Cf. above, on v. 494.

763. Cf. on v. 727. Iphigeneia again speaks about a piece of *writing*, like one to whom it is a mystery (cf. the story in Sidgwick's First Greek Writer of the Libyan slave who hid the letter under the stone that it might not tell of his theft). Weil quotes the riddle (from Athenaeus, x. p. 450 E.), "Ἔστι φύσις θήλεια βρέφη σφύζουσ' ὑπὸ κόλποις|αὐτῆς· ὄντα δ' ἀφωνα βοῶν ἴστησι γεγωνόν|καὶ διὰ πόντιον οἶδμα καὶ ἠπείρου διὰ πάσης|οἷς ἐθέλει θνητῶν.

765. Whether the *words* were on the actual tablets, or in "*μνημασιν δέλοις φρενῶν*," it is much the same thing. Here, doubtless, Iphigeneia gives Pylades the tablet. The contents (being as unable to read as to write) she repeats from memory.

766. τῶν σῶν, neuter (cf. below, v. 780), *your interests, your aims*: "*your object will be gained and I shall not be in danger of failing to keep my oath.*"

767. σήμαινε δ' ᾧ. (Cf. οἷσθ' ὃ, ἔκουε ὃν above, vv. 759 and 753) *indica autem eum cui*. In the next line the construction is varied. The former construction specifies the object more distinctly.

768. κλίωντά σου is, as Wecklein says, equivalent to *verbis tuis*, in *your name, from you*.

771. τοῖς ἐκεῖ. The dative is used to describe the person in relation to whom or in the belief of whom a statement is true. The ἡμῶν in v. 690 is a similar dative. Cf. Plato, Laws, 661, τὰ ἀγαθὰ τοῖς ἀγαθοῖς ὄντως ἀγαθὰ, τοῖς δὲ κακοῖς κακά: Soph. Phil. 1030, νῦν οὐκέτ' εἰμὶ καὶ τέθνηχ' ὑμῶν πάλοι: Soph. Frag. 58, ἅπαντα γὰρ τοι τῷ φοβουμένῳ ψοφεῖ. This use of the dative comes in properly at G., § 184, under 3.

772. ἦκει πάλιν. Cf. the French *revenir, un revenant* for one who has come back from the dead.

773. ἦδ'. Cf. on v. 494.

776. ξενοφόνους τιμὰς ἔχω. Cf. v. 748.

777. ποῦ. It is best to take this *not* in a local sense (cf. the metaphor at v. 781, ἐξέβην γὰρ ἄλλοσε), though generally, when not used locally, ποῦ has a gen. (e.g., φρενῶν, Soph. El. 390, τύχης, Soph. Trach. 375) depending on it and specifying its meaning. Cf. below, v. 1046.

ἡνέκηθε. G. 103 n., and above, on v. 21. For the termination, cf. G. 113 n. 3.

779. At the word 'τέθ', the letter ends, beginning again in v. 782.

αὖθις δις κλύων. δις here stands for a *second time*. For a like tautological use of αὖθις, cf. Soph. Aj. 858, πανύστατον δὴ κοῦποι αὖθις ὕστερον, and A 27, ὕστερον αὖτις.

780. ἐν τοῖς ἐμοῖς. Cf. above, on v. 766. For ἐν used of things on which one is engaged cf. the phrase ἐν φιλοσοφίᾳ εἶναι, Plato, Phaedo, 89, A., οἱ ἐν τοῖς πράγμασιν, Thuc. 3, 28.

781. οὐδέν. Not "it is nothing," but "for no reason," adverbially, like the τί in the preceding line.

782f. τάχ' οὖν κ.τ.λ., i.e., "Possibly he will not believe this story, and will ask you questions; then you must tell him further," &c. The λέγ' οὐνεκ' introduces the rest of the letter.

784. ἦν. ἔλαφον, which is the antecedent to this relative, is put early in the sentence in order to make it the emphatic word. This emphasis prevents it from seeming that μ' is the antecedent to the ἦν.

785. δοκῶν. Cf. on v. 8.

788. ῥηδίους, i.e., easily kept.

789. κάλλιστα, i.e., ἡμῶν.

σχήσω, intransitive. "I will (not) check myself, refrain," so our "hold," for "stop."

790. Instead of saying, "I will not refrain from discharging," she says, "I will not refrain, but I will discharge." Wecklein compares Soph. O. T. 717, οὐ διέσχον ἡμέραι τρεῖς καὶ νῦν... ἐρριψεν κ.τ.λ. For the change of number in the verb cf. above on v. 579.

791. ἀποδίδωμι. The ἀπο- in this compound denotes the discharge of a duty—"to give what is due, to give to the right person." So ἀπολαμβάνειν, "to get one's due."

793. διαπτυχάς, used just as at v. 727 (not, as Wecklein, the unfolding of the letter).

794. οὐ λόγους. This whole sentence is a variety of the favourite Greek contrast between ἔργῳ and λόγῳ, the λόγοις, in this case, having a literal as well as a metaphorical meaning, for what Orestes put aside were literally written words. The "ἔργῳ," i.e., the substantial form in which he proposed to take his pleasure, is expressed in vv. 796 and 797: εἰς τέρ-

ψιν εἰμι corresponds to ἡδονὴν αἰρήσομαι, and σε περιβαλὼν βραχίονι το οὐ λόγοις. For the simple form of the contrast cf. El. 893, ἦκα γὰρ οὐ λόγοισιν, ἀλλ' ἔργοις κτανὼν Αἰγισθον.

795 f. ἐκτεπληγμένος δμως. To strengthen a participle which denotes opposition (G. 277, 5, and n. 1, b.), a δμως is often put with the verb to which the participle is subordinate. As the phrase grew, this δμως often got attached to the *participle*, and sometimes even preceded it. Cf. Hec. 568, καὶ θνήσκουσ' δμως πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν, Aesch. S. c. Theb., πείθου γυναῖξιν, καίπερ οὐ στέργων δμως, Plato, Phaedo, 91, οὓς ἂν αἰσθάνωμαι δμως καὶ εὖ πάσχοντας ἐπὶ ἀδικεῖν πειρωμένους, τούτους κ.τ.λ. It thus comes to have the same force as καίπερ. It is even possible that καίπερ originally belonged, not to the participle, but to the principal verb.

περιβαλὼν. Notice the variation of the construction when the verb recurs at v. 799. This use of the verb for *embrace* is poetical.

ἀπίστω βραχίονι. So, at the beginning of *Lycidas*, "And, with forced fingers rude," and above, on v. 130, πόδα παρθέτιον. By a similar transference of the attribute we say, "a cowardly blow," for a blow evidently struck by a cowardly man. Cf., too, *Paradise Lost*, iii. 644, "And held | Before his decent steps a silver wand."

799. ἀθίκτοις πέπλοις. Her robe of office.

802. δοκοῦσ'. Historic present, like δοκῶν at v. 785, though there is no past verb, as there was there, to fix the time. Here it is the sense which demands that it should be so taken. "Though you have been thinking." "Though you think you never will," would be quite out of place here.

804. δ', why!

μεστόν. This hyperbolical expression must be compared with such phrases as, "The whole town was full of it" (of an event that everybody was talking about), "His name was in everybody's mouth." So *Aratus Phaen.* 2 f., μεσται δὲ Διὸς πᾶσαι μὲν ἀγνυαί, πᾶσαι δ' ἀνθρώπων ἀγοραί, μεσται δὲ θάλασσα καὶ λιμένες· πάντῃ δὲ Διὸς κεχρήμεθα πάντες. The sense here, however, is not that everybody in Argos knew and talked of Orestes, but that he was (to use an Americanism) *very much* there, i.e., decidedly there, with the collateral notion that Orestes occupied a large place, as we say, in the minds of

the people; that no one could go to Argos without seeing him or hearing him talked of. By a similar metaphorical use of words which seem to express a physical fact, we say, "he is the biggest person in the place."

806. ἀλλ' ἦ, as Monk says, introduces an eager and impatient question: "do you mean?"

809. πατρίων ἐκ δόμων τι πυνθάνου. τι here is a cognate accusative (literally, *some piece of information*), and the ἐκ δόμων takes the place of the ordinary *gen. objecti* (L. and S. s.v. πυνθ. 3). So we can say, "to ask for some news from home." With πυνθ. in the sense of *learn news*, ἐκ with the *gen.* often replaces the *gen. objecti*: at Iph. Aul. 890, we have πόθεν (φῆς εἰδέναι) πεπυσμένος; This explanation seems better than "Ask about something from (i.e., in) our home."

810. By these words Iphigeneia implies that her questions might themselves convey some information, and hint to Orestes the shape his replies should take.

811. i.e., "The facts I shall mention first, I did not get at first hand; Electra told them me." In v. 822 on the other hand (δ') he begins to tell, "ἃ εἶδον αὐτός."

ἀκοῇ Ἑλέκρας, "from Electra's report," literally "by hearing from Electra." ἀκούω takes (especially in poetry) a *gen.* of the person who is the source of the news, and here Euripides has extended this construction to the noun ἀκοή.

812. οἶσθα. Cf. on v. 592. οἶδα can be used for "I remember," and it ought, perhaps, always to be translated so when it has a *person* as its object. Cf. Med. 215, οἶδα γὰρ πολλοὺς βροτῶν κ.τ.λ. Cf. Hipp. 1315, ἀρ' οἶσθα πατρός τρεῖς ἀρὰς ἔχων σαφεῖς.

813. The same ἔρις was spoken of at v. 196.

ἦνικ'. Cf. Tro. 70 ΑΘ., οὐκ οἶσθ' ὕβρισθῆσαν υε καὶ ναοὺς ἔμοῦς; ΠΟΣ. οἶδ, ἦνικ' Ἀίας εἶλκε Κασάνδραν βλεῖ

815. κάμπτας. A metaphor from the race-course; in the original use ἵππους is understood; here the verb is practically intransitive.

816. Cf. on v. 192 ff. εἰκώ and μετάστασιν are in apposition (we should say, "the picture of the sun, etc."), governed by ὑφήνασ', though it is just possible to supply οἶσθα directly with it, as must be done in vv. 818 and 820.

818. Both bride and bridegroom went through the ceremony of bathing themselves in the waters of the most sacred spring of their town (cf. on v. 399) on the morning of their wedding. Iphigeneia was to be married away from her home, but her mother took care to provide her with water from a sacred Argive spring for the wedding bath. Thuc. ii. 15, speaking of the spring Enneakrounos (earlier called Kallirrhoe), says καὶ νῦν ἐτι ἀπὸ τοῦ ἀρχαίου πρό τε γαμικῶν καὶ ἐς ἄλλα τῶν ἱερῶν νομίζεται τῷ ὕδατι χρῆσθαι. Cf. also Phoen. 344, ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς νόμιμον ἐν γάμοις, ὡς πρέπει ματέρι μακαρίᾳ· ἀνυμέναια δ' Ἴσμηνης ἐκηδεύθη λουτροφόρου κλιδῶς ("without the wedding pomp of fetching the water for the bath").

819. If the reading be correct, this line means: "There was no such perfect satisfaction in the marriage as to make me forget all the preliminary details," implying that, on the contrary, the bitterness of the so-called wedding had imprinted them on her memory. At v. 361 she begins her reminiscences of her day of misery by οἶμοι κακῶν γὰρ τῶν τοι' οὐκ ἀμνημονῶ. A scholion in L thus explains ἀφείλετο· τοῦτο, τὸ μὴ εἶδέναι (referring to the οἶδα at the beginning of the line. Strictly the scholiast ought to have written τὸ μὴ οὐκ εἶδέναι. Cf. G. 283, 7, οὐκ εἰργει σε μὴ οὐ τοῦτο ποιεῖν).

820. τί γάρ;...δοῦσα; τί γάρ is used by way of varying the connecting link by which Orestes introduced his separate questions. Previously it had been a simple τε or καί. "Yes, and how you gave?"

μητρὶ σὴ goes with φέρειν not with δοῦσα.

821. This line explains why the lock of hair was sent. As her body was to be burnt on Artemis's altar the tomb which her mother would erect at Argos in her honour would be a cenotaph. The lock was to be laid in it. Cf. Statius, Theb. ix. 900, where Parthenopaea, feeling her wound to be mortal, has a lock of her hair cut off to send to her mother Atalanta, saying—"hunc toto capies pro corpore crinem, comere quem frustra me dedignante solebas." Cf. Aesch. Sept. 49.

823. The word λόγῃν gains emphasis by being made to separate two words which naturally would stand together. It is in apposition with the δ of the previous line.

824 f. The ordinary form of the story was, that Oenomaus was killed when he was thrown out of his overturned chariot in the race (see Classical Dictionary). These words must

mean that Pelops killed Oenomaus with the lance. Here we have another instance of one participle being subordinated to another. *πάλλον* is subordinated to *κτανών*. "Which he bore when he killed Oenomaus and won Hippodameia." Cf. on v. 696.

827. *οὐδέν ἄλλο*. Cf. Med. 465, *ὦ παγκάκιστε, τοῦτο γάρ σ' εἶπεν ἔχω*. The first time Iphigeneia applied these words (*ὦ φίλτατ'*) to Orestes (v. 815) she had not yet lost all doubt; now she is sure she is right in using them.

828. *τηλικόνδ'*. Iphigeneia had left Orestes a mere baby; vv. 231-233 and 834 f. prove that he was present to her mind still as the baby she had left him. Now she must recognize him in the grown man before her.

As to the metre of Iphigeneia's part, from v. 829 to v. 899, all, with a few exceptions, is in dochmiacs. The exceptions are vv. 836 (trimeter iambic), 845 (trimeter iambic, with the rhythm of two dochmiacs), and the following:

Vv. 864, 865, and 867, of which the measure is trochaic, the scheme is—

864.  $\sim \sim \sim \sim \sim \sim \sim \sim$ .

865 and 867.  $\sim \sim \sim \sim \sim \sim \sim \sim$ .

They mark the calming down of the excitement expressed by the preceding dochmiacs. On the other hand, the metre of vv. 869 and 870 is working itself back again into the excited, jerky dochmiacs, by the help of several extra long syllables (G. 286, 2). The scheme is

869.  $\sim \sim \sim \sim \sim$  (a dochmiac)  $\sim \sim \sim$  (equal in time to a dochmiac)  $\sim \sim \sim$  (cretic).

870.  $\sim \sim \sim \sim \sim$  (equal in time to a dochmiac)  $\sim \sim \sim$  (also equal in time to a dochmiac)  $\sim \sim \sim$  (a resolved cretic).

If these two lines are put one over another, their resemblance and character will be seen better.

$\sim \sim \sim \sim \sim \sim \sim \sim \mid \sim \sim \sim \sim \sim \sim \mid \sim \sim \sim \sim$

875 is dactylic in metre with an anacrusis of two short syllables.

$\sim \sim \mid \sim \sim \sim \mid \sim \sim \sim \mid \sim$  (not far in rhythm and time from a dochmiac).



883 is dactylic and trochaic (logaoedic) with anacrusis

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

886 and 887 the same, only with a preponderance of dactyls

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

888 and 889 dactylic, without anacrusis, and containing two spondees, or better, containing four extra long syllables

- ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

893 is dactylic and trochaic with an anacrusis of one short syllable

~~~~~| - ' ~~~~| - ' ~~~~.

894 and 895 dactylic with anacrusis

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

896 and 897 the same, with resemblance to dochmiacs

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

829. παρ(ί)δος, adj. See L. and S.

Iphigeneia's excitement is expressed by the change to dochmiacs (G. 302). "Orestes speaks throughout in iambs only; but at this one moment" (at v. 832) "his overpowered feelings are expressed in a senarian of short syllables," Monk. Iphigeneia, on the other hand, only occasionally speaks an iambic line before the resumption of the regular dialogue at v. 901.

831. ὥς δοξάζεται, historic present, like the ὥς δοκεῖ in v. 8.

832. δάκρυ' ἀδάκρυα. Cf. on v. 144. Wecklein quotes Hel. 654, ἐμὰ δὲ δάκρυα χαρμονῶν πλέον ἔχει χάριτος ἢ λύπας. So at Soph. El. 1231, γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο.

κατὰ belongs (both times) to the νοτίζει in the next line. *Tmesis* in tragedy is commoner in lyric than in iambic parts, and is generally limited to the insertion of small and insignificant words (especially δέ) between the preposition and the verb. The preposition is never, as sometimes happens in Homer, put after its verb.

834. τόν. Cf. on v. 151. The antecedent to the τόν is the σ' in v. 828.

νεαρός is a poetical word, and is generally used of a tenderer age than νέος.

836. *κρείσσον ἢ λόγοισιν*. All commentators appear to interpret this as—"more than I can express (in words)." *κρείσσον* being taken as a stronger *μᾶλλον*, and *φάναι* supplied with *λόγοισιν*. It seems to me that there is a reference to the same contrast that we have seen above at v. 794 ff. Her happiness, Iphigeneia says, has a solid foundation (*οὐ λόγους, ἀλλὰ κρείσσον ἢ λόγοις*, i.e., *ἐργῳ*). There may even be a side reference to the letter—the *words*, on the due delivery of which she had before founded all her hopes.

838 f. *πρόσω* is stronger than *πέρα*: the latter is *beyond*, the former, literally, *far from*, i.e., *far beyond*.

843 f. *πρὸς αἰθέρα ἀμπτάμενος*. Wecklein says this is a favourite expression of Euripides. Cf. *Med.* 440, *αἰθερία δ' ἀνέπτα*. Hence Aristophanes, when parodying Euripides's monodies in the *Frogs* (1352), has *ἀνέπτατ' εἰς αἰθέρα*.

845. *Κυκλωπὶς ἐστία*. Cf. *Iph. Aul.* 152, *ἐπὶ Κυκλώπων τοῖς θυμέλας*, ib. 265, *Μυκήνας τὰς Κυκλωπίας*, *El.* 1157, *εἰς οἶκους Κυκλώπειά τ' οὐράνια τείχεα*. Cf. E. Curtius, *Peloponnesus*, ii. p. 403 (German edition), where there is a description of the remains of the "Cyclopean" walls of Mycenae.

*ἐστία*, most likely here *the public altar, the hearth of the state*. The *a* of *ἐστία* is not elided before the interjection *ὦ*.

847. *χάριν ἔχω ζῴας, χάριν ἔχω τροφᾶς*. A kind of hendiadys, the meaning of which is explained by the following line. "I thank thee that thou hast supported the life of the saviour of our house."

849. *φάος*. Cf. *Φ* 538, *αἱ δὲ (πύλαι) πετασθεῖσαι τεύξαν φάος*, *Soph. Ant.* 600, *ἐσχάτας ὑπὲρ ῥίζας δ' τέτατο φάος ἐν Οἰδίπῳ δόμοις*.

850 f. *γένει μὲν*. Weil takes *γένει* as a dat. of the indirect object: "*nous sommes heureux pour notre race (que nous perpétuons)*." But this takes no proper account of the contrast between the *γένει μὲν* and the *εἰς δὲ συμφοράς*, which is weakened unless we take *γένει* to be the equivalent in construction to *εἰς συμφοράς*, i.e., "*in the matter of race*." "It is indeed a blessing to belong to the ruling house of such a famous city, but our lives, yours and mine, have been full of misery." Besides, Weil's interpretation puts a very strained meaning on *εὐτυχοῦμεν*.

The use of the singular *βίος* makes it appear as if they had been, in a way, united in their misfortunes.

852. οἶδ', again in the sense of *remember* (cf. on v. 812). For an οἶδ(α), followed by a relative sentence after a slight pause, cf. Or. 1184, οἶδ', ἣν ἔθρεψεν Ἑρμῶν τὴν μήτηρ ἐμή: similarly after ἤκουσα in v. 813. Cf. also Hec. 112, where the construction is the same, but there is no pause; in English we should put in "*the time*" as an antecedent to the *when*.

855. παρών, historic present, like δοκῶν in v. 785.

857. κλισίαν λέκτρων. λέκτρων is gen. of definition (cf. on v. 96), κλισίαν λέκτρων is equal to λέχος, so λέκτρων εὐνάς, Herc. Fur. 798, κοῖτα λεχέων, Hipp. 154.

858. δόλιον. This adjective has a feminine form only twice in Euripides (Orestes 1009 and Medea 412). Cf. below, on v. 1202.

ἀγόμεν is not augmented. δτ(ε) as in v. 852.

860. δάκρυα καὶ γόοι, sounds of ill omen at a sacrifice, much more at a wedding. Cf. v. 371.

861. χέριβες might have been used at a wedding, but these were of a different sort.

862. ᾤμωξα. Cf. Arist. Eq. 696, ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπῖαις—aorist, used in conversation, where we use the present, of an action or an emotion done or felt the moment before. Cf. above, on v. 350.

863. ἀπάτορα, i.e., "I had no *real* father, he was no father to me." Cf. Soph. El. 1154, μήτηρ ἀμήτωρ.

865. Monk compares Hec. 690, ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ, i.e., "no one can tell what evils may not result in any case." Cf. v. 191, μόχθος δ' ἐκ μόχθων ἄσσει.

(867.) See Critical Notes.

866. εἰ ἀπώλεσας. G. 222.

868. μελέα τόλμας. τόλμας is the gen. which follows an exclamation (G. 173, 3), for μελέα is equivalent to an exclamation of grief. Cf. Ar. Ach. 1210, τάλας ἐγὼ τῆς ἐν μάχῃ ξυμβολῆς βαρείας. It marks the *sphere* within which a statement is true, or a word can be applied. Her slaughter of her brother would have been a τόλμα as dreadful as her father's slaughter of her. Cf. 862. She uses Orestes's words on purpose.

870. παρὰ δ' ὀλίγον. Cf. above on v. 732.

871 f. ἀπέφυγες δλεθρον...δαῖχθεις. The connexion of the

participle with the verb ἀπέφυγες is very irregular; or rather, though grammatically connected with it, in sense it cannot be taken with it at all. It is in fact an anacolouthon, partly concealed by the prominence of the epithet ἀνόσιον, of which it is an explanation. It is as if the sentence had begun, "*You were near dying a shocking death,*" instead of, "*You escaped by but a little a shocking death.*"

873. ἐπ' αὐτοῖς. A very rare use of the plural of αὐτός in the sense in which the plural of οὗτος is so frequent, e.g., in the phrases ἐκ δὲ τούτων, ἐπὶ τούτοις.

The τίς is not often found separating the article from its noun, as it does here. Cf. v. 926, ἡ δ' αἰτία τίς;

All these irregularities in the language are in consonance with Iphigeneia's excited state of mind.

875. εὐρομένα. Here the participle is, as often in questions, the most important verb in the sentence. This is indicated by its position.

880 f. ἐπὶ...πελάσσαι. For the tmesis, cf. on v. 832.

ἐπιπελάζειν is best here taken in the *intransitive* and not (as L. and S.) in the *transitive* sense. Iphigeneia is not still contemplating the possibility of being *herself* her brother's murderer: that is a possibility she has already dismissed with expressions of horror in .vv 868-872.

For πρὶν in this sense cf. v. 102.

885. ῥιπῆ, here used much in the same sense as πύλος at v. 307, where see note.

886. ἄρα, consecutive, *in that case, if so.*

888. ἀνόδους is the adj.

φύλα καὶ διόδους στείχων. This accusative of the *ground traversed* with intransitive verbs of motion is better classed under the head of the *cognate accusative* (G. 159) than under that of the *accusative of extent*. This accusative is mostly confined to poetry, though πλεῖν τὴν θάλασσαν is found in prose.

889. μὴν. Instead of the ἧ which, corresponding to the πότερον in v. 884, would naturally introduce this alternative, we have μὴν. It is generally understood as intensifying the contrast, as implying, i.e., that the second alternative is worse than the first, and the whole clause is regarded as an exclamation—"But only to think of going," etc. The μὴν (which does

763. Cf. on v. 727. Iphigeneia again speaks about a piece of *writing*, like one to whom it is a mystery (cf. the story in Sidgwick's *First Greek Writer* of the Libyan slave who hid the letter under the stone that it might not tell of his theft). Weil quotes the riddle (from Athenaeus, x. p. 450 E.), "Ἔστι φύσις θήλεια βρέφη σῶζουσ' ὑπὸ κόλποις | αὐτῆς· ὄντα δ' ἀφωνα βοῶν | ἴστησι γεγωνόν | καὶ διὰ πόντιον οἶδμα καὶ ἠπείρου διὰ πάσης | οἷς ἐθέλει θνητῶν.

765. Whether the *words* were on the actual tablets, or in "μνημασιν δέλτοις φρενῶν," it is much the same thing. Here, doubtless, Iphigeneia gives Pylades the tablet. The contents (being as unable to read as to write) she repeats from memory.

766. τῶν σῶν, neuter (cf. below, v. 780), *your interests, your aims*: "*your* object will be gained and *I* shall not be in danger of failing to keep my oath."

767. σήμαινε δ' ᾧ. (Cf. οἶσθ' ὃ, ἀκουε δὲ above, vv. 759 and 753) *indica autem eum cui*. In the next line the construction is varied. The former construction specifies the object more distinctly.

768. κλύοντά σου is, as Wecklein says, equivalent to *verbis tuis, in your name, from you*.

771. τοῖς ἐκεῖ. The dative is used to describe the person *in relation to whom* or *in the belief of whom* a statement is true. The ἡμῶν in v. 690 is a similar dative. Cf. Plato, *Laws*, 661, τὰ ἀγαθὰ τοῖς ἀγαθοῖς ὄντως ἀγαθὰ, τοῖς δὲ κακοῖς κακά: Soph. Phil. 1030, νῦν οὐκέτ' εἰμὶ καὶ τέθνηχ' ὑμῶν πάλοι: Soph. Frag. 58, ἅπαντα γάρ τοι τῷ φοβουμένῳ ψοφεῖ. This use of the dative comes in properly at G., § 184, under 3.

772. ἦκει πάλιν. Cf. the French *revenir, un revenant* for one who has come back from the dead.

773. ἦδ'. Cf. on v. 494.

776. ξινοφόνους τιμὰς ἔχω. Cf. v. 748.

777. ποῦ. It is best to take this *not* in a local sense (cf. the metaphor at v. 781, ἐξέβην γὰρ ἄλλοσε), though generally, when not used locally, ποῦ has a gen. (e.g., φρενῶν, Soph. El. 390, τύχης, Soph. Trach. 375) depending on it and specifying its meaning. Cf. below, v. 1046.

ἡνέγκεθα. G. 103 n., and above, on v. 21. For the termination, cf. G. 113 n. 3.

779. At the word *ῥέσθ'*, the letter ends, beginning again in v. 782.

*αὐθις* *δις* *κλύων*. *δις* here stands for *a second time*. For a like tautological use of *αὐθις*, cf. Soph. Aj. 858, *πανύστατον δὴ κοῦπον αὐθις ὕστερον*, and A 27, *ὕστερον αὐτίς*.

780. *ἐν τοῖς ἐμοῖς*. Cf. above, on v. 766. For *ἐν* used of things *on which one is engaged* cf. the phrase *ἐν φιλοσοφίᾳ εἶναι*, Plato, Phaedo, 89, A., *οἱ ἐν τοῖς πράγμασιν*, Thuc. 3, 28.

781. *οὐδέν*. Not "it is nothing," but "for no reason," adverbially, like the *τί* in the preceding line.

782 f. *τάχ' οὖν κ.τ.λ.*, i.e., "Possibly he will not believe this story, and will ask you questions; then you must tell him further," &c. The *λέγ' οὖνεκ'* introduces the rest of the letter.

784. *ἦν*. *Ελαφον*, which is the antecedent to this relative, is put early in the sentence in order to make it the emphatic word. This emphasis prevents it from seeming that *μ'* is the antecedent to the *ἦν*.

785. *δοκῶν*. Cf. on v. 8.

788. *ῥαδίως*, i.e., easily kept.

789. *κάλλιστα*, i.e., *ἡμῶν*.

*σχίσω*, intransitive. "I will (not) *check myself, refrain*," so our "*hold*," for "*stop*."

790. Instead of saying, "I will not refrain from discharging," she says, "I will not refrain, *but I will discharge*." Wecklein compares Soph. O. T. 717, *οὐ διέσχον ἡμέραι τρεῖς καὶ νῦν...ἔρριπεν κ.τ.λ.* For the change of number in the verb cf. above on v. 579.

791. *ἀποδίδωμι*. The *ἀπο-* in this compound denotes the *discharge of a duty*—"to give what is *due*, to give to the *right person*." So *ἀπολαμβάνειν*, "to get one's *due*."

793. *διαπνυχάς*, used just as at v. 727 (*not*, as Wecklein, the *unfolding* of the letter).

794. *οὐ λόγους*. This whole sentence is a variety of the favourite Greek contrast between *ἔργον* and *λόγος*, the *λόγους*, in this case, having a literal as well as a metaphorical meaning, for what Orestes put aside were literally written *words*. The "*ἔργον*," i.e., the substantial form in which he proposed to take his pleasure, is expressed in vv. 796 and 797: *εἰς τέρ-*

ψιν εἶμι corresponds to ἡδονὴν αἰρήσομαι, and σε περιβαλὼν βραχίονι το οὐ λόγους. For the simple form of the contrast cf. El. 893, ἦκα γὰρ οὐ λόγουςιν, ἀλλ' ἔργοις κτανὼν Αἰγισθον.

795 f. ἐκπεπληγμένος δμως. To strengthen a participle which denotes opposition (G. 277, 5, and n. 1, b.), a δμως is often put with the verb to which the participle is subordinate. As the phrase grew, this δμως often got attached to the *participle*, and sometimes even preceded it. Cf. Hec. 568, καὶ θνήσκουσ' δμως πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν, Aesch. S. c. Theb., πείθου γυναῖξιν, καίπερ οὐ στέργων δμως, Plato, Phaedo, 91, οὗς ἂν αἰσθάνωμαι δμως καὶ εὖ πάσχοντας ἐτι ἀδίκειν πειρωμένους, τούτους κ.τ.λ. It thus comes to have the same force as καίπερ. It is even possible that καίπερ originally belonged, not to the participle, but to the principal verb.

περιβαλὼν. Notice the variation of the construction when the verb recurs at v. 799. This use of the verb for *embrace* is poetical.

ἀπίστω βραχίονι. So, at the beginning of *Lycidas*, "And, with forced fingers rude," and above, on v. 130, πόδα παρθένιον. By a similar transference of the attribute we say, "a cowardly blow," for a blow evidently struck by a cowardly man. Cf., too, *Paradise Lost*, iii. 644, "And held | Before his decent steps a silver wand."

799. ἀθίκτοις πέπλοις. Her robe of office.

802. δοκοῦσ'. Historic present, like δοκῶν at v. 785, though there is no past verb, as there was there, to fix the time. Here it is the sense which demands that it should be so taken. "Though you have been thinking." "Though you think you never will," would be quite out of place here.

804. δ', why!

μεστὸν. This hyperbolic expression must be compared with such phrases as, "The whole town was full of it" (of an event that everybody was talking about), "His name was in everybody's mouth." So Aratus Phaen. 2 f., μεσται δὲ Διὸς πᾶσαι μὲν ἀγνυαί, πᾶσαι δ' ἀνθρώπων ἀγοραί, μεσται δὲ θάλασσα καὶ λιμένες· πάντη δὲ Διὸς κεχρήμεθα πάντες. The sense here, however, is not that everybody in Argos knew and talked of Orestes, but that he was (to use an Americanism) *very much* there, i.e., decidedly there, with the collateral notion that Orestes occupied a large place, as we say, in the minds of

the people; that no one could go to Argos without seeing him or hearing him talked of. By a similar metaphorical use of words which seem to express a physical fact, we say, "he is the biggest person in the place."

806. ἀλλ' ἦ, as Monk says, introduces an eager and impatient question: "do you mean?"

809. πατρώων ἐκ δόμων τι πυνθάγου. τι here is a cognate accusative (literally, *some piece of information*), and the ἐκ δόμων takes the place of the ordinary *gen. objecti* (L. and S. s.v. πυνθ. 3). So we can say, "to ask for some news *from home*." With πυνθ. in the sense of *learn news*, ἐκ with the *gen.* often replaces the *gen. objecti*: at Iph. Aul. 890, we have πόθεν (φῆς εἰδέναι) πεπυσμένος; This explanation seems better than "Ask about something from (*i.e.*, in) our home."

810. By these words Iphigeneia implies that her questions might themselves convey some information, and hint to Orestes the shape his replies should take.

811. *i.e.*, "The facts I shall mention first, I did not get at first hand; Electra told them me." In v. 822 on the other hand (δ') he begins to tell, "ἃ εἶδον αὐτός."

ἀκοή 'Ηλέκτρας, "from Electra's report," literally "by hearing from Electra." ἀκούω takes (especially in poetry) a *gen.* of the person who is the source of the news, and here Euripides has extended this construction to the noun ἀκοή.

812. οἶσθα. Cf. on v. 592. οἶδα can be used for "I remember," and it ought, perhaps, always to be translated so when it has a *person* as its object. Cf. Med. 215, οἶδα γὰρ πολλοὺς βροτῶν κ.τ.λ. Cf. Hipp. 1315, ἄρ' οἶσθα πατὴρ τρεῖς ἀρὰς ἔχων σαφεῖς.

813. The same εἶπες was spoken of at v. 196.

ἦνικ'. Cf. Tro. 70 ΑΘ., οὐκ οἶσθ' ὑβρισθεῖσάν με καὶ ναοὺς ἑμούς; ΠΟΣ. οἶδ, ἦνικ' Ἀίλας εἶλκε Κασάνδραν βίμῃ

815. κάμπτας. A metaphor from the race-course; in the original use ἵππους is understood; here the verb is practically intransitive.

816. Cf. on v. 192 ff. εἰκώ and μεράσασιν are in apposition (we should say, "the picture of the sun, etc."), governed by ὑφῆρασ', though it is just possible to supply οἶσθα directly with it, as must be done in vv. 818 and 820.



818. Both bride and bridegroom went through the ceremony of bathing themselves in the waters of the most sacred spring of their town (cf. on v. 399) on the morning of their wedding. Iphigeneia was to be married away from her home, but her mother took care to provide her with water from a sacred Argive spring for the wedding bath. Thuc. ii. 15, speaking of the spring Enneakrounos (earlier called Kallirrhoe), says καὶ νῦν ἐτι ἀπὸ τοῦ ἀρχαίου πρό τε γαμικῶν καὶ ἐς ἄλλα τῶν ἱερῶν νομίζεται τῷ ὕδατι χρῆσθαι. Cf. also Phoen. 344, ἐγὼ δ' οὔτε σοι πῦρὸς ἀνῆψα φῶς νόμιμον ἐν γάμοις, ὡς πρέπει μητέρι μακαρίᾳ· ἀνυμέναια δ' Ἴσμηνὸς ἐκηδεύθη λουτροφόρου κλιδᾶς ("without the wedding pomp of fetching the water for the bath").

819. If the reading be correct, this line means: "There was no such perfect satisfaction in the marriage as to make me forget all the preliminary details," implying that, on the contrary, the bitterness of the so-called wedding had imprinted them on her memory. At v. 361 she begins her reminiscences of her day of misery by οἶμοι κακῶν γὰρ τῶν τοτ' οὐκ ἀμνημονῶ. A scholion in L thus explains ἀφειλετο· τοῦτο, τὸ μὴ εἰδέναι (referring to the οἶδα at the beginning of the line. Strictly the scholiast ought to have written τὸ μὴ οὐκ εἰδέναι. Cf. G. 283, 7, οὐκ εἰργει σε μὴ οὐ τοῦτο ποιεῖν).

820. τί γὰρ;...δοῦσα; τί γὰρ is used by way of varying the connecting link by which Orestes introduced his separate questions. Previously it had been a simple τε or καί. "Yes, and how you gave?"

μητρὶ σὴ goes with φέρειν not with δοῦσα.

821. This line explains why the lock of hair was sent. As her body was to be burnt on Artemis's altar the tomb which her mother would erect at Argos in her honour would be a cenotaph. The lock was to be laid in it. Cf. Statius, Theb. ix. 900, where Parthenopaea, feeling her wound to be mortal, has a lock of her hair cut off to send to her mother Atalanta, saying—"hunc toto capies pro corpore crinem, comere quem frustra me dedignante solebas." Cf. Aesch. Sept. 49.

823. The word λόγῃν gains emphasis by being made to separate two words which naturally would stand together. It is in apposition with the δ of the previous line.

824 f. The ordinary form of the story was, that Oenomaus was killed when he was thrown out of his overturned chariot in the race (see Classical Dictionary). These words must

mean that Pelops killed Oenomaus with the lance. Here we have another instance of one participle being subordinated to another. *πάλλων* is subordinated to *κτανών*. "Which he bore when he killed Oenomaus and won Hippodameia." Cf. on v. 696.

827. *οὐδέν ἄλλο*. Cf. Med. 465, *ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω*. The first time Iphigeneia applied these words (*ὦ φίλτατ'*) to Orestes (v. 815) she had not yet lost all doubt; now she is sure she is right in using them.

828. *τηλικόνδ'*. Iphigeneia had left Orestes a mere baby; vv. 231-233 and 834 f. prove that he was present to her mind still as the baby she had left him. Now she must recognize him in the grown man before her.

As to the metre of Iphigeneia's part, from v. 829 to v. 899, all, with a few exceptions, is in dochmiacs. The exceptions are vv. 836 (trimeter iambic), 845 (trimeter iambic, with the rhythm of two dochmiacs), and the following:

Vv. 864, 865, and 867, of which the measure is trochaic, the scheme is—

864.  $\sim \sim \sim \sim \sim \sim \sim \sim$ .

865 and 867.  $\sim \sim \sim \sim \sim \sim \sim \sim$ .

They mark the calming down of the excitement expressed by the preceding dochmiacs. On the other hand, the metre of vv. 869 and 870 is working itself back again into the excited, jerky dochmiacs, by the help of several extra long syllables (G. 286, 2). The scheme is

869.  $\sim \sim \sim \sim$  (a dochmiac)  $\sim \sim$  (equal in time to a dochmiac)  $\sim \sim$  (cretic).

870.  $\sim \sim \sim \sim$  (equal in time to a dochmiac)  $\sim \sim \sim \sim$  (also equal in time to a dochmiac)  $\sim \sim \sim \sim$  (a resolved cretic).

If these two lines are put one over another, their resemblance and character will be seen better.

$\sim \sim \sim \sim \sim \sim \sim \sim$  |  $\sim \sim \sim \sim \sim \sim \sim \sim$  |  $\sim \sim \sim \sim \sim \sim \sim \sim$ .

875 is dactylic in metre with an anacrusis of two short syllables.

$\sim \sim$  |  $\sim \sim \sim \sim$  |  $\sim \sim \sim \sim$  |  $\sim$  (not far in rhythm and time from a dochmiac).

883 is dactylic and trochaic (logaoedic) with anacrusis

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

886 and 887 the same, only with a preponderance of dactyls

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

888 and 889 dactylic, without anacrusis, and containing two spondees, or better, containing four extra long syllables

- ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

893 is dactylic and trochaic with an anacrusis of one short syllable

~~~~~| - ' ~~~~| - ' ~~~~.

894 and 895 dactylic with anacrusis

~~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~| - ' ~~~~.

896 and 897 the same, with resemblance to dochmiacs

~~~~~| ~~~~| ~~~~| ~~~~| ~~~~.

829. παρτίδος, adj. See L. and S.

Iphigeneia's excitement is expressed by the change to dochmiacs (G. 302). "Orestes speaks throughout in iambs only; but at this one moment" (at v. 832) "his overpowered feelings are expressed in a senarian of short syllables," Monk. Iphigeneia, on the other hand, only occasionally speaks an iambic line before the resumption of the regular dialogue at v. 901.

831. ὡς δοξάζεται, historic present, like the ὡς δοκεῖ in v. 8.

832. δάκρυ' ἄδάκρυα. Cf. on v. 144. Wecklein quotes Hel. 654, ἐμὰ δὲ δάκρυα χαρμονῶν πλέον ἔχει χάριτος ἢ λύπας. So at Soph. El. 1231, γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο.

κατὰ belongs (both times) to the νοτίζει in the next line. *Tmesis* in tragedy is commoner in lyric than in iambic parts, and is generally limited to the insertion of small and insignificant words (especially δέ) between the preposition and the verb. The preposition is never, as sometimes happens in Homer, put after its verb.

834. τόν. Cf. on v. 151. The antecedent to the τόν is the σ' in v. 828.

νεαρός is a poetical word, and is generally used of a tenderer age than νέος.

836. κρείσσον ἢ λόγοισιν. All commentators appear to interpret this as—"more than I can express (in words)." κρείσσον being taken as a stronger μάλλον, and φάναι supplied with λόγοισιν. It seems to me that there is a reference to the same contrast that we have seen above at v. 794 ff. Her happiness, Iphigeneia says, has a solid foundation (οὐ λόγαις, ἀλλὰ κρείσσον ἢ λόγοις, i.e., ἐργῷ). There may even be a side reference to the letter—the *words*, on the due delivery of which she had before founded all her hopes.

838 f. πρόσω is stronger than πέρα: the latter is *beyond*, the former, literally, *far from*, i.e., *far beyond*.

843 f. πρὸς αἰθέρα ἀμπτάμενος. Wecklein says this is a favourite expression of Euripides. Cf. Med. 440, αἰθερία δ' ἀνέπτα. Hence Aristophanes, when parodying Euripides's monodies in the Frogs (1352), has ἀνέπτατ' εἰς αἰθέρα.

845. Κυκλωπὶς ἐστία. Cf. Iph. Aul. 152, ἐπὶ Κυκλώπων εἰς θυμέλας, ib. 265, Μυκήνας τὰς Κυκλωπίας, El. 1157, εἰς οἶκους Κυκλώπειά τ' οὐράνια τείχεα. Cf. E. Curtius, Peloponnesus, ii. p. 403 (German edition), where there is a description of the remains of the "Cyclopean" walls of Mycenae.

ἐστία, most likely here *the public altar, the hearth of the state*. The α of ἐστία is not elided before the interjection ὦ.

847. χάριν ἔχω ζῶας, χάριν ἔχω τροφᾶς. A kind of hendiadys, the meaning of which is explained by the following line. "I thank thee that thou hast supported the life of the saviour of our house."

849. φάος. Cf. Φ 538, αἱ δὲ (πύλαι) πετασθεῖσαι τεύξαν φάος, Soph. Ant. 600, ἐσχάτας ὑπὲρ βίζας δ τέτατο φάος ἐν Οἰδίπῳ δόμοις.

850 f. γένει μὲν. Weil takes γένει as a dat. of the indirect object: "*nous sommes heureux pour notre race (que nous perpétuons).*" But this takes no proper account of the contrast between the γένει μὲν and the εἰς δὲ συμφοράς, which is weakened unless we take γένει to be the equivalent in construction to εἰς συμφοράς, i.e., "*in the matter of race.*" "It is indeed a blessing to belong to the ruling house of such a famous city, but our lives, yours and mine, have been full of misery." Besides, Weil's interpretation puts a very strained meaning on εὐτυχοῦμεν.

The use of the singular βίος makes it appear as if they had been, in a way, united in their misfortunes.

852. οἶδ', again in the sense of *remember* (cf. on v. 812). For an οἶδ(α), followed by a relative sentence after a slight pause, cf. Or. 1184, οἶδ', ἣν ἔθρεψεν Ἑρμῶν τὴν μήτηρ ἐμή: similarly after ἤκουσα in v. 813. Cf. also Hec. 112, where the construction is the same, but there is no pause; in English we should put in "*the time*" as an antecedent to the *when*.

855. παρών, historic present, like δοκῶν in v. 785.

857. κλισίαν λέκτρων. λέκτρων is gen. of definition (cf. on v. 96), κλισίαν λέκτρων is equal to λέχος, so λέκτρων εὐνάς, Herc. Fur. 798, κοῖτα λεχέων, Hipp. 154.

858. δόλιον. This adjective has a feminine form only twice in Euripides (Orestes 1009 and Medea 412). Cf. below, on v. 1202.

ἀγόμεν is not augmented. δε(ε) as in v. 852.

860. δάκρυα καὶ γόοι, sounds of ill omen at a sacrifice, much more at a wedding. Cf. v. 371.

861. χέρνιβες might have been used at a wedding, but these were of a different sort.

862. ᾤμωξα. Cf. Arist. Eq. 696, ἥσθη ἀπειλαῖς, ἐγέλασα ψολοκομπῖαις—aorist, used in conversation, where we use the present, of an action or an emotion done or felt the moment before. Cf. above, on v. 350.

863. ἀπάτορα, i.e., "I had no *real* father, he was no father to me." Cf. Soph. El. 1154, μήτηρ ἀμήτωρ.

865. Monk compares Hec. 690, ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ, i.e., "no one can tell what evils may not result in any case." Cf. v. 191, μόχθος δ' ἐκ μόχθων ᾄσσει.

(867.) See Critical Notes.

866. εἰ ἀπώλεισας. G. 222.

868. μελέα τόλμας. τόλμας is the gen. which follows an exclamation (G. 173, 3), for μελέα is equivalent to an exclamation of grief. Cf. Ar. Ach. 1210, τάλας ἐγὼ τῆς ἐν μάχῃ ξυμβολῆς βαρείας. It marks the *sphere* within which a statement is true, or a word can be applied. Her slaughter of her brother would have been a τόλμα as dreadful as her father's slaughter of her. Cf. 862. She uses Orestes's words on purpose.

870. παρὰ δ' ὀλίγον. Cf. above on v. 732.

871 f. ἀπέφυγες ὀλεθρον...δαῖχθεις. The connexion of the

participle with the verb ἀπέφυγες is very irregular; or rather, though grammatically connected with it, in sense it cannot be taken with it at all. It is in fact an anacolouthon, partly concealed by the prominence of the epithet ἀνδρῶν, of which it is an explanation. It is as if the sentence had begun, "You were near dying a shocking death," instead of, "You escaped by but a little a shocking death."

873. ἐπ' αὐτοῖς. A very rare use of the plural of αὐτός in the sense in which the plural of οὗτος is so frequent, e.g., in the phrases ἐκ δὲ τούτων, ἐπὶ τούτοις.

The τίς is not often found separating the article from its noun, as it does here. Cf. v. 926, ἡ δ' αἰτία τίς;

All these irregularities in the language are in consonance with Iphigeneia's excited state of mind.

875. εὐρομένα. Here the participle is, as often in questions, the most important verb in the sentence. This is indicated by its position.

880 f. ἐπὶ...πελάσσαι. For the tmesis, cf. on v. 832.

ἐπιπελάζειν is best here taken in the *intransitive* and not (as L. and S.) in the *transitive* sense. Iphigeneia is not still contemplating the possibility of being *herself* her brother's murderer: that is a possibility she has already dismissed with expressions of horror in vv 868-872.

For πρὶν in this sense cf. v. 102.

885. ῥιπῆ, here used much in the same sense as πτύλος at v. 307, where see note.

886. ἄρα, consecutive, *in that case, if so*.

888. ἀνδρῶν is the adj.

φύλα καὶ διόδους στείχων. This accusative of the *ground traversed* with intransitive verbs of motion is better classed under the head of the *cognate accusative* (G. 159) than under that of the *accusative of extent*. This accusative is mostly confined to poetry, though πλεῖν τὴν θάλασσαν is found in prose.

889. μὴν. Instead of the ἥ which, corresponding to the πότερον in v. 884, would naturally introduce this alternative, we have μὴν. It is generally understood as intensifying the contrast, as implying, i.e., that the second alternative is worse than the first, and the whole clause is regarded as an exclamation—"But only to think of going," etc. The μὴν (which does

not often stand by itself, without any other conjunction or interrogative word) is certainly adversative here, but I am inclined to think its force is, "*No: it must be try,*" and that the sentence is simply a statement of the almost hopeless conclusion at which Iphigeneia has arrived.

890. *στανσπόρου*, neuter subst.

*κέλευθα* is not nom. (with *μακρά* for predicate), but is the same sort of acc. as *διόδους*, the verb of motion being understood.

892. *δρασμοίς*. This word does not necessarily suggest the idea of being pursued.

895. *τάλαν*. To Orestes, like the *ὦ μέλεα ψυχά* in v. 882.

896. *ἔδοκίτων* does not depend on *πόρον*, notwithstanding the familiar union of these words in the five times repeated final verses of a Euripidean tragedy.

897. *ἑξάνους* agrees in gender, not unnaturally, with the *τίς* in v. 895. The three alternatives proposed are a kind of parenthetical analysis of this *τίς*. "*Who? be it God or man or some unforeseen chance.*" L. and S. is wrong in classing this passage with those in which *πόρον ἑξανύτειν* means to get to the end of a journey. *πόρος* here is a way (*ἀπόρων* out of the difficulty), and *ἑξανύτω* has the meaning of "*succeed in getting, finding,*" which is common in the simple *ἀνύτω*: the *ἐξ*, as in the following subst. *ἐκλυσιν*, denoting that there are difficulties, obstacles in the way. Cf. *ἐκσωσον* in v. 984. Cf. Hipp. 400.

898. *μόνοιν*. Brunck, *apropos* of Ant. 941 (where Antigone, without reckoning her sister Ismene, calls herself *τὴν βασιλῖδα μούνην λοιπὴν*), says, "*Ea est magni doloris vis, ut qui eo obruitur se solum respiciat,*" and quotes this passage, where Iphigeneia apparently forgets Electra, as a similar instance. Iphigeneia is not quite so entirely *self-regarding* here. She does not only speak of herself, but of Orestes as well. It will not do, with Wecklein, to explain that Electra, being married, had passed out of her father's house; for it is not until v. 915 that Iphigeneia learns the fact.

900. *ἐν τοῖσι θαυμαστοῖσι* is a variety of expression for *θαυμαστά*, and both it and *μύθων πέρα* are secondary predicates to *τάδε*(ε) in the next line. *θαυμαστά εἶδον τάδε* for *θαυμαστά ἔστιν ἃ εἶδον*.

903. *χειρῶν περιβολάς*. Cf. v. 799, *περιβαλὼν πέπλοις χέρα*.

It is a little strange that the *εικός* should come in the middle of the clause *τὸ...λαβεῖν*.

905. *τὸ κλεινὸν ὄνομα τῆς σωτηρίας*. See L. and S. s.v. *ὄνομα* iv. *τῆς σωτηρίας* is a *gen. of definition* (cf. on v. 96); we should use an apposition and say, "*rescue that noble name.*" For the use of *ὄνομα* cf. our "*a name of power.*"

907. *μὴ ῥκβάντας*. G. 282, 4; here the part. expresses a *condition*.

908. *ταῦτα* is used of what follows, because what follows is only another way of putting what had come before (vv. 905 f.).

*λαβόντας*, *seize*.

*ἤδονας ἄλλας λιπεῖν*. It is true that at v. 904 Pylades had called on the brother and sister to cease their *lamentations*, but he had also implied that the *περιβολαὶ χειρῶν* (v. 903) were out of place, and it is to these that he refers here in the words *ἤδονας ἄλλας*. *ἄλλας* means *foreign to the point, superfluous*.

910 f. *τοῦδε*, i.e., *τοῦ σώζεσθαι ἡμᾶς*.

*ἢν δέ τις κ.τ.λ.* Cf. Fr. 435, *αὐτός τι νῦν δρῶν, εἴτα δαίμονας καλεῖ· τῷ γὰρ ποιοῦντι καὶ θεὸς συλλαμβάνει*, *fortuna fortis adiuvat, audaces fortuna juvat, aide-toi et le ciel t'aidera*. *Heaven helps those who help themselves*. For the bearing of this motto on the development of this drama see *Introduction*, p. xxv f.

A *δέ* coming, as this does, immediately after another has no adversative force. There is no contrast between *ἡ τύχη* and *τὸ θεῖον*. Orestes looks to heaven to send a favourable opportunity.

*μᾶλλον* goes with *εἰκότως* not with *σθένειν*.

912 f. *λόγου ... πυθέσθαι*. *πυθέσθαι* stands in explanatory apposition to *λόγου*. So at v. 960 does *τιμῶν τὸ νόμον* in 959, and so at v. 1066 *δὲ νόστος ἢ θανεῖν* to the *τύχη* in v. 1065.

*λόγου* has here the same meaning of *plan, idea, determination*, that we have met with at v. 578 and elsewhere.

914. *βίοντος*, we should say *in life* ("What has been Electra's lot in life?"), an adjectival genitive.

917. The simplest way to translate this line is to take *πατήρ* as the subject, and it is possible that we ought so to take it, although we should have expected an article with it. The other way is to take *κλήζεται* as a more dignified *ἐστί*, with the



suggestion, i.e., that it is a distinguished person of whom the verb is used. Cf. Soph. O. T. 1452, *ἐνθα κλήζεται οὐμός Κιθαιρών οὗτος*.

918. Ἀτρέως θυγατρός. According to one form of the legend of the Atreidae, Atreus had a daughter Anaxibia who married Strophios.

920. ἔκτεινε. Cf. on v. 27, *ἐκαινόμην*.

926. ἀνθ' ὅτου. ὅτου never stands for ἡστινος (nor ὅτω for ἦτινι, as seems to have been thought by those who wrote γλῶσσ' ὅτω πίστις παρῇ at v. 1064), ἀνθ' ὅτου was practically a conjunction like the Lat. *quam ob rem*.

927. οὐδέ does not go with κλύειν, but with the whole sentence. "(I do not like to speak of it), and it is not good for you to hear it either."

928. πρὸς σε ἀποβλέπει. Cf. our phrase "I have no one to look to," and the Latin *respecio* from which our word *respect* is derived.

930. νοσοῦντας δόμους. Cf. v. 680, *ἐπὶ νοσοῦσι δώμασι*.

931. In the word Ἐρινύων, the last two vowels must be scanned as one syllable, i.e., the *υ* must be sounded like our *u*. The word is perhaps best taken as a *subjective* genitive—a horror, panic *sent by* the Furies.

932. ταῦτ'(α) is a cognate accusative to *μαρὰς*, literally "you were reported mad with this madness—this was the madness we were told you had."

ἀπα does not here, as often, expect the answer *no*, it only expresses that Iphigeneia is impressed with the astounding nature of Orestes's visitation.

κἀνθάδ', not with ἡγγέλης but with *μαρὰς*, "Your madness has followed you *here* then?"

933. "Yes, that was it, and that is not the first time people have seen me its victim."

934. ἔγνωνκα. G. 200, n. 6 "*I see*." Iphigeneia now remembers what Orestes told her at v. 556. The first mention of the δαίμα Ἐρινύων only reminds Iphigeneia of the scene on the shore: the reticence of Orestes's vague answer in v. 933 leads her to connect it with the subject of vv. 924 f.

935. This verse follows out the metaphor of *ἡλάστρον*, and intensifies the horror of the picture. Any metaphor from the

driving of horses would be very familiar to a Greek audience from the national interest in chariot races. Cf. on v. 207. The bit must be rough (*lupatus*) and roughly pulled to make the horse's mouth bleed.

**ἐπεμβαλεῖν.** ἐμβαλεῖν is the usual word in this connexion (i.e., with χαλινόν, *hýlas*), but this cannot authorize any change here. The ἐπ(ι) in the compound indicates the *persecution* of the victim by means of the action.

As to the absence of the γε, Elmsley himself (see Critical Notes) quotes two similar replies in which it is wanting. Soph. Trach. 629, ὥστ' ἐκπλαγῆναι τοῦμὸν ἡδονῇ κέαρ, and Alcestis 1084, ὥστ' ἄνδρα τόνδε μηκέθ' ἡδεσθαι βίῳ.

936. ἐπόρθμευσας πόδα. Cf. v. 266.

939. αἶδε. Whatever αἶδε refers to—whether to the θέσφατα mentioned in v. 937, or to the events now to be related—it is only feminine, because it is *assimilated* in gender to the predicate ἀρχαί. This is the rule with demonstrative and relative pronouns when standing as subject to a copulative verb. So in Latin *ea erat caussa* not *id erat caussa*. Probably the αἶδε does refer to the θέσφατα. It makes better sense: and though αἶδε is not so naturally used of something that precedes, it is in place here, because the oracles are referred to in vv. 943 and 976.

941. With a personal subject, or used absolutely, εἰς χεῖρας αἰθεῖν means *to come to blows*. Here it means *to be executed*.

943. (ἐ)ξέπεμψε. The ἐκ means *forth* from Argos.

944. δίκην παρασχεῖν, in the sense sometimes borne by δίκας δοῦναι of *submit to trial*, with the dative of the person *at the suit of whom*: ὑπέχειν is the common verb for this sense. For the infinitive cf. on v. 977.

ταῖς ἀνωνύμοις θεαῖς. The scholiast on Or. 37 (ὀνομάζειν γὰρ αἰδοῦμαι θεὰς) says τὰς Ἑρινύς· οὐκ ὀνομάζουσι δὲ, ἀλλ' εὐφημιζόμενοι θεὰς ἢ Εὐμενίδας καλοῦσιν. Another term for them was, αἱ Σεμναὶ θεαί. Cf. Soph. O. C. 128 ff., ἄς τρέμεμεν λέγειν|καὶ παραμειβόμεσθ' ἀδέρκτης,|ἀφώνως, ἀλόγως τὸ τὰς|εὐφήμου στόμα φροντίδος|λέντες.

945 f. Cf. El. vv. 1258 ff., "Ἔστιν δ' Ἀρεῶς τις ὄχθος, οὗ πρῶτον θεοὶ ἐξοῦν' ἐπὶ ψήφοισιν αἵματος πέρι, Ἀλιρρόθιον δ' ἔκταν' ὠμόφρων Ἄρης. In these two passages Euripides appears to be at variance with Aeschylus (Eum. 681 ff.), who represents

the court of the Areopagus as founded, on the occasion of Orestes's trial, by Athena. But the story here referred to by Euripides (found also at Apollodorus iii. 14. 2) only amounts to this—that previously to the constitution by Athena of the court of the Areopagus, the gods had held a trial for murder on the same spot. There was no continuity between the court of gods and the court of Athenian jurors, though Euripides here says that Zeus, by fixing on the spot for his tribunal, was the originator of the custom. In one sense then Zeus established the tribunal, but more properly it was Athena.

ψῆφος, tribunal, as at El. 1263, ὡς εὐσεβεστάτη ψῆφος βεβαία τ' ἐστὶν ἐκ γὰρ τοῦ βροτοῖς.

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*ὥπως* introduces the *purpose* with which *all this separation* (not only the last expedient mentioned) was contrived.

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964. The *εἰπὼν* and the *ἀκούσας* cannot refer to *Φοῖβος* but to Orestes himself, so that we have here another instance of the *anacolouthon* which we noticed above at v. 947.

965. *μαρτυρῶν*. This word seems here used of Apollo

rather in his character of *advocate* than in that of *witness*, though he was both.

966. διεργύμιζε ὠλένη. ὠλένη describes more pictorially than χεῖρ could have done the motion of Athena's arm with which she separates the six votes *for* from the six votes *against*.

967. νικῶν is in sense the principal verb, and it and not ἀπῆρα (which is *intransitive*) governs πεπρατήρια as a *cognate acc.*

πειρατήρια "Optime respondet latinae voci *periculi* ubi pro *judicio* ponitur." (Matthiae). Our *trial* bears a still closer analogy to the Greek word in its two uses.

968. ἔχοντο πεισθεῖσαι. Again the participle is in sense the principal verb.

δίκη, the *judgement*.

Here Euripides departs from the Aeschylean account in order to provide a reason for Orestes's journey to the Taurians' land. (Cf. *Introd.* pp. xi. and xxi.)

969. ψήφον. As above at v. 945.

ᾠρίσαντ'. The middle is used in the sense of *enter into possession of*: ἔχειν is added epexegetically.

970. Ἐρινύων, a trisyllable.

νόμος, *decision, ordinance*: much the same as δίκη in v. 968, only implying a little more—i.e., that this decision was a *precedent*, inaugurating a new dispensation, under which there would be a possibility of forgiveness where there had not been before. (Cf. *Introd.* p. x., note.)

971. ἀιδρῦτοισιν. This word means that no tie was left to bind him to his native land: he did not travel as a man who means to come home again—he had no home.

972. Φοῖβον πέδον. Wecklein is doubtless right in interpreting this to mean *the τέμενος of the Delphic temple*. Otherwise L. and S. s. v. πέδον, but the passages Aesch. Cho. 1036, and Ar. Plut. 772 certainly favour Wecklein's explanation rather than that in the dictionary.

973 ff. Cf. Hdt. vii. 140, where the Athenian ambassadors, in despair at the answer they have received from the Delphic oracle, say, Ὀναξ, χρῆσον ἡμῖν ἀμεινόν τι περὶ τῆς πατρίδος, αἰδεσθεὶς τὰς ἱκετηρίας τάσδε, τὰς τοι ἤκομεν φέροντες· ἢ οὐ τοι

ἄπιμεν ἐκ τοῦ ἀδύτου, ἀλλ' αὐτοῦ τῇδε μενέομεν, ἔστ' ἂν καὶ τελευτήσωμεν.

νήπιε βοῤῥᾱς. The *gen.* by a poetical stretching of the construction given at G. § 172, 1; cf. also § 180. The words show what death Orestes had determined to die.

975. Both σώσει and ἀπόλεσεν are the tenses of *direct* quotation: the second representing an English *perfect*. Here we must translate it by a *pluperfect*.

976. λακών. Cf. v. 461.

977 f. λαβεῖν and ἐγκαθιδρῦσαι. Cf. G. 265. The infinitive is used with πέμπω to express the *purpose* of the sending at v. 944 and at Soph. El. 406.

981. Iphigeneia learns here for the first time that the two Greeks have not been shipwrecked, but have a ship waiting for them.

982. στελλας. στέλλω is not, like πέμπω, often used of one who accompanies a traveller, nor is that idea prominent here, but rather that of Orestes's contribution to the equipment and conduct of the undertaking. "I will *find*, will *provide* you with a ship, and a ship's crew."

984. ἔκσωσον. Cf. on v. 897.

986. οὐράνιον. Cf. v. 88.

988. διαπονοῦσ', *vexing*; so the Lat. *exercere*.

989. τὸ μὲν πρόθυμον. Cf. v. 1023.

ἔχω. Cf. G. 200, n. 4.

γενέσθαι and εἰσιδεῖν depend on τὸ πρόθυμον ἔχω, just as they would on a verb of *desiring*.

991. θέλω δ'. This δέ is not the companion to the μὲν in v. 989 (that occurs in v. 995): it means *and moreover*.

992 f. κτανοῦντι, *conative* like ἐκτενεῖ in v. 920. This suits the event referred to much better than an aorist would (cf. Critical Notes).

οὐχὶ θυμουμένη. To an English reader it seems strange that anger against the dead father should be spoken of as a possible motive for not saving the son; but cf. the note on v. 697 above.

994. γάρ, the narrative γάρ—to wit.

996.f. *δίδουκε τέραννον...ήνικ' ἀν...εἶρη*. A not unnatural ellipsis for *δίδουκε τέραννον μή τι κακὸν με ποιῇ ήνικ' ἀν εἶρη*.

*κρηπίδας*, here used of the pedestal of the statue. The plural is possibly used because the stone was in the form of steps.

998. *πῶς δ' οὐ θανούμαι*, "And then (*δέ*) it will be certain death to *me*." The second *δ'* puts the second question on the same level of importance, so to speak, as the first. We should not translate it.

*ἔνεστι*, with reference to the future, "What excuse have I that I can make."

Vv. 999-1006. The thought to the expression of which Iphigeneia turns rather abruptly here is: "But so much is clear: *if* we can secure both ends at once, the object of your voyage and my rescue, it is a prize that is worth the risk we shall run. But *if I* fail to secure my part of the prize, I perish it is true (*μέν*), but you will secure your end and escape in safety all the same, and *that* is the only thing that is really worth thinking about."

999. *τοῦθ'* is assimilated to the number of *ἐν τι* just as *αἶδε* is to the gender of *ἀρχαί* at v. 939.

1000.f. *ἀγαλμά τ'...ἄξας* explains what was meant by the *τοῦθ'* in v. 999.

1002. *τούτου*, i.e., *τοῦ ἐπὶ νεῶς ἀγεσθαι*.

1004. *φείγω*, "(nor) will I shrink. The present used of a future action already determined on. Cf. Xen. An. 7, 7, 7, *ἐπεὶ δι' ἡμᾶς ἔχετε τήνδε τὴν χώραν, νῦν δὴ ἐξελαύνετε ἡμᾶς*.

1005. *σώσασα σ'*. A conditional participle, "*if* I can save you."

*οὐ γὰρ ἄλλ'*. The *οὐ* does not negative the following sentence, but there is an *ellipsis* of a verb. Literally "*for (it is) not (so), but,*" etc. What the (*it is so*) stands for must be something contrasted with the clause introduced by the *ἀλλά*. Here we might supply "*For (my death is) not (of any importance).*" The whole phrase then amounts to "*For in fact.*" Cf. the elliptical *No* with which we can begin a sentence. See on vv. 64 and 646.

1007. This is the second time in the play that some one has offered to die for Orestes and that he has refused the offer. The manner of his refusal here is striking.



1008. κοινόφρων. Cf. the quotation from Weil in the note on v. 179. κοινόφρων σοι is subordinate to ζῆν, as θανών is subordinate to λαχεῖν ἴσον. For variety's sake what is a participle in the one clause corresponds in sense to what is an infin. in the other.

1010. ἐκ ταύτης (τῆς χώρας).

1012. γνώμης δ' ἄκουσον, "what I think is *this*."

εἰ ἦν τόδε. "If this deed" (what the deed is is said in v. 1014) "*were*" (not "*had been*"), etc. The ἦν here is a true imperf. and does not stand for an aorist.

1014. πόλισμα. G. 162.

1015. With reference to the gap before this verse, see Critical Notes. We may imagine that the beginning of this line is the end of a sentence in which Orestes had been urging that the fact that he had been brought face to face with his long-lost sister was an earnest that the gods were helping them.

1017. ἡμᾶς refers to herself, but the ἡμᾶς which must be supplied with λαβεῖν in v. 1018 refers to them both.

1018f. τῇδε γὰρ νοσεῖ νόστος. Cf. Iph. Aul. 965, εἰ πρὸς Ἴλιον ἐν τῷδ' ἔκαμνε νόστος. Iph. Aul. 1403, τὸ μὲν σὸν, ὦ νεᾶνι, γενναίως ἔχει, τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ. We should say, "That is the weak point in our plan of return, that is where we shall find most difficulty," i.e., not so much in escaping themselves as in taking the statue with them. τῇδε, and more especially ἡδε in v. 1019, as referring to the subject next to be discussed.

οἶκους, in this sense more commonly οἶκον. Cf. on v. 219.

ἡδε, another instance of the *assimilation* of the pronominal subject or predicate noticed at vv. 939 and 999, for βούλευσις is best taken as subj. and ἡδε as predicate.

πάρα not in the sense of the *impersonal* πάρεστι, but in the sense of "*is now in hand, is our present business*." "*What we now have to discuss is this*." Weil takes τῇδε...οἶκους as a parenthesis: this is not necessary.

1020. ἄρα. Cf. on v. 932.

1021. ξενόφονεῖν, not, as L. & S., "to murder strangers," but "to murder one's *host*." ἐπήλυδας is of course the *subject*; and refers to Iphigeneia more particularly: she would be an *accomplice*.

1022 f. **κινδυνευτέον**. What Orestes is thinking of is the *danger*; Iphigeneia, as we see from the following line, shrinks from the *baseness* of the deed, in *her* case at least. Still she can recognize and admire the *boldness* of the proposal (*τὸ δὲ πρόθυμον ἦνεσα*). For the aor. *ἦνεσα* cf. on vv. 350 and 862.

1024. **τί δ', εἰ**. With the same ellipsis we say "*What if I were to,*" etc. Cf. also G. 226, 4, n. 2.

1029. **καινόν**, a *new kind of*. Weil quotes Hel. 1056, where Menelaus, with reference to his wife's proposal that he should pass for dead in order to escape, says, *παλαιότης γὰρ τῷ λόγῳ γ' ἔνεστί τις*.

1030. **δόξης**, with reference to the *δοκῶ* of the preceding line, *your thoughts*. Cf. the similar line above, v. 673.

1031. **ἀνίαις**. See Critical Notes.

1032. **γάρ**, "*clearly*," the elliptical narrative *γάρ*.

1033. **ἐξ Ἀργεῖος μολεῖν**, i.e., "that you have been driven from Argos as—" Cf. the *ἐξ* in (*ἐξέπεμψε* in v. 943).

1034. **εἰ κερδανεῖς**. Cf. Hel. 1051, *κακὸς μὲν δρῆνις· εἰ δὲ κερδανῶ —, | ἔτοιμός εἰμι*. In several points the two scenes resemble each other.

1036. **τίν' αἰτίαν ἔχονθ'**, see Critical Notes. Wecklein remarks that Euripides's lines do not often fall, as this one does, into two equal halves.

1037. **δώσω** must be understood to depend on the *λέξομεν* ὥς in v. 1035.

1038. **ἀλίσκεται** here and the *ἔστί* which must be supplied in v. 1040 are presents of much the same sort as the *φεύγω* in v. 1004; the present being used of a *future* action or event which is vividly present to the mind.

1039. **βουλήσομαι** stands here, as the context enables it to do, for "I shall say I wish."

1040. Cf. on v. 1038.

1041. **σοῦ θιγόντος ὥς**, "*tanquam a te tactam*," Seidler.

1042. Orestes's questions in this line refer to v. 1039.

**ποῖ** stands for *ποῦ*; attracted so to speak by the notion of *going there* which is in his thoughts, just so the Greeks say *οἱ ἐκεῖθεν* (v. 1410, Thuc. 1. 62, 3) for *οἱ ἐκεῖ*, owing to the attraction of the notion of *coming forth* which is in the mind of the speaker. Cf. on *τάφ'* Ἑλλάδος in v. 539.

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962f. *θάτερον...βάθρον, τὸ δ' ἄλλο. τοὺς...λίθους ἐφ' ὧν ἐστᾶσιν ὅσοι δίκας ὑπέχουσι καὶ οἱ διώκοντες, τὸν μὲν ὕβρεως (crime), τὸν δὲ ἀναιδείας (implacability) ὀνομάζουσι*, Paus. i. 28, 5. For the technical meaning of *ἀναιδεία* see L. and S. and the note on v. 949 above.

963. There is a considerable ellipsis here, first of the antecedent of *ἡπερ*, next of the *λαβοῦσα* which would agree with it, and lastly of the verb *ἔσται* which would have to be supplied with it. Still the sense is perfectly clear.

964. The *εἰπὼν* and the *ἀκούσας* cannot refer to *Φοῖβος* but to Orestes himself, so that we have here another instance of the *anacolouthon* which we noticed above at v. 947.

965. *μαρτυρῶν*. This word seems here used of Apollo

rather in his character of *advocate* than in that of *witness*, though he was both.

966. διεπρύθυξε ὥλένη. ὥλένη describes more pictorially than χειρὶ could have done the motion of Athena's arm with which she separates the six votes *for* from the six votes *against*.

967. νικῶν is in sense the principal verb, and it and not ἀπήρα (which is *intransitive*) governs πειρατήρια as a *cognate acc.*

πειρατήρια "Optime respondet latinae voci *periculi* ubi pro *judicio* ponitur." (Matthiae). Our *trial* bears a still closer analogy to the Greek word in its two uses.

968. ἔχοντο πειθεῖσθαι. Again the participle is in sense the principal verb.

δίκη, the *judgement*.

Here Euripides departs from the Aeschylean account in order to provide a reason for Orestes's journey to the Taurians' land. (Cf. *Introd.* pp. xi. and xxi.)

969. ψήφον. As above at v. 945.

ᾠρίσαντ'. The middle is used in the sense of *enter into possession of*: ἔχειν is added *epexegetically*.

970. Ἐρινύων, a trisyllable.

νόμος, *decision, ordinance*: much the same as δίκη in v. 968, only implying a little more—i.e., that this decision was a *precedent*, inaugurating a new dispensation, under which there would be a possibility of forgiveness where there had not been before. (Cf. *Introd.* p. x., note.)

971. ἀιδρύτοισιν. This word means that no tie was left to bind him to his native land: he did not travel as a man who means to come home again—he had no home.

972. Φοῖβον πέδον. Wecklein is doubtless right in interpreting this to mean *the τέμενος of the Delphic temple*. Otherwise L. and S. s. v. πέδον, but the passages Aesch. Cho. 1036, and Ar. Plut. 772 certainly favour Wecklein's explanation rather than that in the dictionary.

973 ff. Cf. Hdt. vii. 140, where the Athenian ambassadors, in despair at the answer they have received from the Delphic oracle, say, Ὀναξ, χρήσον ἡμῖν ἀμεινόν τι περὶ τῆς πατρίδος, αἰδεσθεὶς τὰς ἱκετηρίας τάσδε, τὰς τοι ἤκομεν φέροντες· ἢ οὐ τοι

ἀπιμεν ἐκ τοῦ ἀδύτου, ἀλλ' αὐτοῦ τῇδε μενέομεν, ἔστ' ἂν καὶ τελευτήσωμεν.

**νήστις βορᾶς.** The *gen.* by a poetical stretching of the construction given at G. § 172, 1; cf. also § 180. The words show what death Orestes had determined to die.

975. Both σώσει and ἀπόλεσεν are the tenses of *direct* quotation: the second representing an English *perfect*. Here we must translate it by a *pluperfect*.

976. λακῶν. Cf. v. 461.

977 f. λαβεῖν and ἐγκαθιδρῦσαι. Cf. G. 265. The infinitive is used with πέμπω to express the *purpose* of the sending at v. 944 and at Soph. El. 406.

981. Iphigeneia learns here for the first time that the two Greeks have not been shipwrecked, but have a ship waiting for them.

982. στελλας. στέλλω is not, like πέμπω, often used of one who accompanies a traveller, nor is that idea prominent here, but rather that of Orestes's contribution to the equipment and conduct of the undertaking. "I will *find*, will *provide* you with a ship, and a ship's crew."

984. ἔκσωσον. Cf. on v. 897.

986. οὐράνιον. Cf. v. 88.

988. διαπονοῦσ', *vexing*; so the Lat. *exercere*.

989. τὸ μὲν πρόθυμον. Cf. v. 1023.

ἔχω. Cf. G. 200, n. 4.

γενέσθαι and εἰσιδεῖν depend on τὸ πρόθυμον ἔχω, just as they would on a verb of *desiring*.

991. θέλω δ'. This δέ is not the companion to the μὲν in v. 989 (that occurs in v. 995): it means *and moreover*.

992 f. κτανοῦντι, *conative* like ἐκτενεῖ in v. 920. This suits the event referred to much better than an aorist would (cf. Critical Notes).

οὐχὶ θυμονμένη. To an English reader it seems strange that anger against the dead father should be spoken of as a possible motive for not saving the son; but cf. the note on v. 697 above.

994. γάρ, the narrative γάρ—to wit.

996.f. *δίδουκα τέραννον...ήνικ' ἀν...εἶρη.* A not unnatural ellipsis for *δίδουκα τέραννον μή τι κακόν με ποιῇ ήνικ' ἀν εἶρη.*

*κρηπίδας*, here used of the pedestal of the statue. The plural is possibly used because the stone was in the form of steps.

998. *πῶς δ' οὐ θανούμαι*, "And then (δέ) it will be certain death to *me*." The second δ' puts the second question on the same level of importance, so to speak, as the first. We should not translate it.

*ἔνεστι*, with reference to the future, "What excuse have I that I can make."

Vv. 999-1006. The thought to the expression of which Iphigeneia turns rather abruptly here is: "But so much is clear: if we can secure both ends at once, the object of your voyage and my rescue, it is a prize that is worth the risk we shall run. But if I fail to secure my part of the prize, I perish it is true (*μέν*), but you will secure your end and escape in safety all the same, and *that* is the only thing that is really worth thinking about."

999. *τοῦθ'* is assimilated to the number of *ἐν* *τι* just as *αἶδε* is to the gender of *ἀρχαί* at v. 939.

1000.f. *ἀγαλμά τ'...ἄξιος* explains what was meant by the *τοῦθ'* in v. 999.

1002. *τούτου*, i.e., *τοῦ ἐπὶ νεῶς ἀγεσθαι*.

1004. *φείγω*, "(nor) will I shrink. The present used of a future action already determined on. Cf. Xen. An. 7, 7, 7, *ἐπεὶ δὲ ἡμᾶς ἔχετε τήνδε τὴν χώραν, νῦν δὲ ἐξελαύετε ἡμᾶς*.

1005. *σώσασα σ'*. A conditional participle, "if I can save you."

*οὐ γὰρ ἄλλ'*. The *οὐ* does not negative the following sentence, but there is an *ellipsis* of a verb. Literally "for (it is) not (so), but," etc. What the (*it is so*) stands for must be something contrasted with the clause introduced by the *ἀλλά*. Here we might supply "For (my death is) not (of any importance)." The whole phrase then amounts to "For in fact." Cf. the elliptical *No* with which we can begin a sentence. See on vv. 64 and 646.

1007. This is the second time in the play that some one has offered to die for Orestes and that he has refused the offer. The manner of his refusal here is striking.



1008. κοινόφρων. Cf. the quotation from Weil in the note on v. 179. κοινόφρων σοι is subordinate to ζῆν, as θανών is subordinate to λαχεῖν ἴσον. For variety's sake what is a participle in the one clause corresponds in sense to what is an infin. in the other.

1010. ἐκ ταύτης (τῆς χώρας).

1012. γνώμης δ' ἄκουσον, "what I think is *this*."

εἰ ἦν τόδε. "If this deed" (what the deed is is said in v. 1014) "*were*" (not "*had been*"), etc. The ἦν here is a true imperf. and does not stand for an aorist.

1014. πόλισμα. G. 162.

1015. With reference to the gap before this verse, see Critical Notes. We may imagine that the beginning of this line is the end of a sentence in which Orestes had been urging that the fact that he had been brought face to face with his long-lost sister was an earnest that the gods were helping them.

1017. ἡμᾶς refers to herself, but the ἡμᾶς which must be supplied with λαβεῖν in v. 1018 refers to them both.

1018f. τῇδε γὰρ νοσεῖ νόστος. Cf. Iph. Aul. 965, εἰ πρὸς Ἴλιον ἐν τῷδ' ἔκαμνε νόστος. Iph. Aul. 1403, τὸ μὲν σὸν, ὦ νεᾶνι, γενναίως ἔχει, τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ. We should say, "That is the weak point in our plan of return, that is where we shall find most difficulty," i.e., not so much in escaping themselves as in taking the statue with them. τῇδε, and more especially ἡδε in v. 1019, as referring to the subject next to be discussed.

οἴκους, in this sense more commonly οἶκον. Cf. on v. 219.

ἡδε, another instance of the *assimilation* of the pronominal subject or predicate noticed at vv. 939 and 999, for βούλευσις is best taken as subj. and ἡδε as predicate.

πάρα not in the sense of the *impersonal* πάρεστι, but in the sense of "*is now in hand, is our present business*." "*What we now have to discuss is this*." Weil takes τῇδε...οἴκους as a parenthesis: this is not necessary.

1020. ἄρα. Cf. on v. 932.

1021. ξενοφονεῖν, not, as L. & S., "to murder strangers," but "to murder one's *host*." ἐπήλυδας is of course the *subject*; and refers to Iphigeneia more particularly: she would be an *accomplice*.

1022 f. **κινδυνευτέον**. What Orestes is thinking of is the *danger*; Iphigeneia, as we see from the following line, shrinks from the *baseness* of the deed, in *her* case at least. Still she can recognize and admire the *boldness* of the proposal (**τὸ δὲ πρόθυμον ἦνεσα**). For the aor. *ἦνεσα* cf. on vv. 350 and 862.

1024. **τί δ', εἰ**. With the same ellipsis we say "*What if I were to,*" etc. Cf. also G. 226, 4, n. 2.

1029. **καινόν**, a new kind of. Weil quotes Hel. 1056, where Menelaus, with reference to his wife's proposal that he should pass for dead in order to escape, says, **παλαιότης γὰρ τῷ λόγῳ γ' ἔνεστί τις**.

1030. **δόξης**, with reference to the *δοκῶ* of the preceding line, *your thoughts*. Cf. the similar line above, v. 673.

1031. **ἀνίας**. See Critical Notes.

1032. **γάρ**, "*clearly*," the elliptical narrative *γάρ*.

1033. **ἐξ Ἀργους μολεῖν**, i.e., "that you have been driven from Argos as—" Cf. the *ἐξ* in (*ἐ*)*ξέπεμψε* in v. 943.

1034. **εἰ κερδανέις**. Cf. Hel. 1051, **κακὸς μὲν ὄρνις· εἰ δὲ κερδανῶ —, | ἔτοιμός εἰμι**. In several points the two scenes resemble each other.

1036. **τὶν' αἰτίαν ἔχονθ'**, see Critical Notes. Wecklein remarks that Euripides's lines do not often fall, as this one does, into two equal halves.

1037. **δώσω** must be understood to depend on the *λέξομεν* *ὥς* in v. 1035.

1038. **ἀλλίσκεται** here and the *ἔστί* which must be supplied in v. 1040 are presents of much the same sort as the *φεύγω* in v. 1004; the present being used of a *future* action or event which is vividly present to the mind.

1039. **βουλήσομαι** stands here, as the context enables it to do, for "I shall say I wish."

1040. Cf. on v. 1038.

1041. **σοῦ θιγόντος ὥς**, "*tanquam a te tactam*," Seidler.

1042. Orestes's questions in this line refer to v. 1039.

**ποῖ** stands for *ποῦ*; attracted so to speak by the notion of *going there* which is in his thoughts, just so the Greeks say *οἱ ἐκεῖθεν* (v. 1410, Thuc. 1. 62, 3) for *οἱ ἐκεῖ*, owing to the attraction of the notion of *coming forth* which is in the mind of the speaker. Cf. on *τάφ' Ἑλλάδος* in v. 539.

πόντου νοτερὸν εἶπας ἐκβολον. πόντου is emphatic (re-calling the word used in v. 1039). "Is it an inlet of the sea that you mean?" (or possibly "that you talk of?"). I think that ἐκβολον, which is difficult, means an *inlet*, i.e., a projecting part of the sea, and that νοτερὸν is a pictorial epithet, which seems to us otiose, but which no doubt was in place.

At v. 1196 Thoas reminds Iphigeneia that the sea comes close up to the temple, and it is quite possible that here, as Köchly thinks, Orestes pointed, when saying these words, to a piece of water represented on some part of the scenery, and that he was going on, if Iphigeneia said *yes*, to say that *that* would not help them, for they would still be in their enemies' power.

Wecklein understands by ἐκβολον the *breakers* on the shore, comparing the ἐκπίπτει κλύδων of v. 1196. Weil follows a statement of Eustathius on the Odyssey, p. 1405, which he takes to refer to this passage, that Euripides uses the word ἐκβολος in the sense of *ὁξὺ ἀκρωτήριον*. (If so is L. & S. right in treating it as a neuter?)

1043. χαλινούς, dat. of instrument with an intransitive verb.

1045. This Iphigeneia means: it is not to be used merely as a pretext. So we are led to infer afterwards (vv. 1381 ff., and cf. also v. 1478) that Iphigeneia did not relinquish her hold of the ξάνον when she was being carried into the ship by her brother.

1046. ἡμῖν, ethic dative. G. 184, 3, n. 6.

χοροῦ. A natural metaphor considering how large a place *choruses*, and training for them, occupied in the daily life of the Greeks. Compare, e.g., the frequent occurrence in Shakspeare of metaphors drawn from hawking. There are few popular games and sports that have not given some metaphors to the English language. "What part will Pylades take?" is itself a metaphor from the stage.

1047. ταῦτόν σοί. The same *brachylogy* at Hel. 943, παισὶ γὰρ κλέος τόδε κάλλιστον, ὅστις ἐκ πατρὸς χρηστοῦ γεγώς ἐς ταῦτόν ἦλθε τοῖς τεκοῦσι τοὺς τρόπους (al. τοῦ τρόπου). Cf. v. 658.

χεροῖν goes with μάσμ'.

ἔχων. For the (uncommon) participial construction with a *verbum declarandi* cf. Alc. 1158, οὐ γὰρ εὐτυχῶν ἀρνήσομαι.

1048. εἰδότες. As the gen. ἀνακτος has happened to come just before, though in a different construction, it is left to be understood here in the gen. absolute. The omission of a pronominal subject to a participial gen. absolute is common.

1050. καὶ μὴν corresponds, in all its uses, pretty nearly to the antique English "look ye." Cf. above on v. 236.

For πίτυλος cf. on v. 307.

1051 f. τᾶλλ' does not refer to the line immediately preceding (not "all else but the ship"). The mention of the ship reminds Iphigeneia that when she has succeeded in getting the two Greeks and the statue to the ship, Orestes must manage the rest. Then (v. 1052) she suddenly remembers the presence of the chorus.

1057 f. ἢ καλῶς ἔχειν ἢ μηδὲν εἶναι. The two alternatives are added epexegetically to the previous words in the line. The construction is not the acc. c. inf., so that it is not correct to say that ἐμέ must be supplied with στερηθῆναι in v. 1058: στερηθῆναι goes on as if the sentence had begun ἐν ὑμῖν εἰμι, instead of the practically equivalent τὰμ' ἐν ὑμῖν ἐστίν. Cf. Plat. Prot. p. 313 A, ἐν ᾧ πάντ' ἐστὶ τὰ σὰ ἢ εὖ ἢ κακῶς πράττειν. There the πράττειν implies that σύ and not τὰ σὰ had gone before.

1061. Cf. Hel. 329, γυναῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρῆ.

1062. For this sense of σφίω cf. Aesch. P. V. 524.

1063. ἡμῖν. G. 184, 3, n. 6.

1064. καλόν...εἶπε. For a similar construction of a ὅστις clause with a neut. adj., cf. v. 606, and the quotation from the Helen given above in the note on v. 1047, where the construction is almost the same.

παρῇ. The subj. *without* ἄν occasionally follows relatives in Attic poetry, and even once or twice (Thuc. IV. 17, 2—possibly a poetical quotation—and 18, 4) in prose. Cf. EL 972, ὅπου δ' Ἀπόλλων σκαῖδς ἦ, τίνας σοφοί; and Ion. 855. Cf. G. 223, n. 2, and 239, 2, n. 1. It seems to be a reminiscence of Homeric usage, and perhaps in meaning stands half way between, e.g., ὅστις ἄν ἐσθλὸς ἦ and ὅστις ἐσθλὸς ἐστί.

1065 f. τύχη. In the word *chance* it is often implied (in the conversational subst. a "toss-up," *always*) that there

are two alternatives possible; in the following line this alternative is explained by ἡ νόστος—ἡ θανεῖν standing in apposition to τύχη.

The gen. after νόστος is peculiar, but the meaning clear. Cf. Soph. Phil. 43, ἐπὶ φορβῆς νόστον ἐξελήλυθεν. Cf. on v. 1112.

1067. σὺ, addressed to the Coryphaeus; in the following lines four other members of the chorus are separately addressed—probably the leaders of each of the five ζύγα, or ranks of three into which the chorus was divided.

1068-1070. These customary formulas of entreaty do not necessarily imply that Iphigeneia goes down into the orchestra to touch the limbs, &c., mentioned.

1072. φησιν. Cf. L. & S. φημί, III.

1073. αἰνουσῶν. Cf. above on v. 1048.

λόγους, much as at v. 578, whereas μύθων at v. 1078 is merely *spoken words*.

1076. ἔκ γ' ἐμοῦ. ἐκ and πρὸς occasionally take the place of the commoner ὑπὸ in denoting the *agent*. Cf. vv. 552 and 368.

1077. ὦν ἐπισκῆπτεις πέρι, understand ἐμοί σιγᾶν.

1078. δναισθε, a stronger *thank you—bless you!* (for those words).

1079. Spoken to Orestes and Pylades, who, at v. 1081, enter the temple, leaving Iphigeneia alone on the stage.

1082. πτυχάς. Cf. on v. 9.

1085. βροτοῖσι, *in men's eyes, opinion or judgment*. G. 184, 5.

διὰ σ', perhaps like ἐνεκα (L. and S. s. v. 2) and the Latin *per me*, "for all that I (shall) do to prevent it," but better simply "*thanks to thee*."

1088. εὐδαίμονα. An epithet the Athenians were fond of applying to their city (cf. Soph. O. C. 282, Hdt. VIII. 111). They laid claim to special piety (Soph. O. C. 260) and to this they attributed the special favour of heaven.

Here Iphigeneia enters the temple to fetch the ξόανον, and the long act ends.

## SECOND STASIMON—Vv. 1089-1151.

Already, as we saw in the first Stasimon (vv. 447 ff.), the mere announcement that two Greeks had appeared on the

barbarians' coast had awakened a longing for their home in the minds of the Greek maidens who compose the chorus. How much more, now that a plan is actually on foot for taking their mistress, and possibly eventually themselves (v. 1067 f.), back to Greece, are their thoughts absorbed by the contrast between their forlorn exile and the delights of their native land! The whole song is the lament of an exile whose grief is quickened by having, as it were, a door opened, by the return of a more fortunate companion, through which he can see the distant picture of his happy home.

The metre is logaoedic (see the note on the metre of the first Stasimon). The scheme is as follows—

## FIRST STROPHE AND ANTISTROPHE.

|              |       |       |       |     |         |
|--------------|-------|-------|-------|-----|---------|
|              | — —   | — — — | — —   | —   |         |
|              | — — — | — — — | — —   | —   |         |
|              | — — — | — — — | — —   | —   |         |
|              | — — — | — — — | — — — | —   |         |
|              | — — — | — — — | — —   | — — | — —     |
|              | — —   | — — — | — —   | —   |         |
|              | — —   | — — — | — —   | —   |         |
|              | — —   | — —   | — — — | —   | v. 1096 |
| (Antistrophe | — —   | — — — | — —   | —)  | v. 1113 |
|              | — —   | — — — | — —   | —   |         |
|              | — — — | — — — | — —   | — — |         |
| —            | — —   | — — — | —     |     |         |
| —            | — —   | — — — | —     |     |         |
|              | — —   | — — — | — — — | — — |         |
| —            | — —   | — — — | —     |     |         |
|              | — —   | — —   | — — — | —   |         |
|              | — — — | — — — | — —   | —   |         |
|              | — —   | — — — | — —   | —   |         |

## SECOND STROPHE AND ANTISTROPHE.

|              |       |       |       |           |         |
|--------------|-------|-------|-------|-----------|---------|
|              | — —   | — — — | — —   | —         |         |
|              | — —   | — — — | — —   | — —       |         |
|              | — —   | — —   | — — — | —         |         |
|              | — — — | — —   | — —   | —         |         |
|              | —     | — — — | —     | — —       |         |
|              | — —   | — —   | — — — | —         |         |
|              | — — — | — — — | — —   | —         |         |
|              | — — — | — —   | — — — | —         |         |
|              | — —   | — —   | — — — | —         |         |
|              | — —   | — — — | — —   | —         | v. 1133 |
| (Antistrophe | — —   | —     | — — — | —)        | v. 1148 |
|              | — — — | — —   | — — — | — — —     |         |
|              | — — — | — — — | — — — | — — — — — |         |
|              | — —   | — —   | —     | —         |         |

1090. *δειρῆδας*. This word, which is naturally applied to a mountain ridge, was perhaps associated specially with one or two well known ranges. Sophocles, at Phil. 491, speaks of *Τραχινιᾶν δειρῆδα*. If there was a ridge near Trachis especially so called, that would be a reason why Euripides should have chosen the word when speaking of the legend of Alkuone and her husband Keux, the king of Trachis. For the legend see Class. Dict. s. v. Alcyone, and Ovid, *Metam.* xi. 270 ff., 410 ff. It is referred to at I 561.

1093. *δτι*. There is a slight *anacolouthon* here: the *δτι* presupposes a *συνιᾶσιν οἱ συνετοί*.

1094. *σοι παραβάλλομαι*. σοι for τοῖς σοῖς. The same *brachylogy* which we had at v. 1047.

1095. *ἄπτερος ὄρνις*. Comparisons of this kind are not made so *directly* in English—we do not get nearer than “like

a bird," or "I would I were a bird"—so that it sounds a little grotesque when literally translated: still more does this remark apply to Aeschylus's *δίπρους λέαινα συγκοιμωμένη* | *λύκῳ*, as a description of queen Klytaemnestra. In effect the chorus says here, "My plaint is as bitter and as continuous as yours, I am just like you, except in so far as I am wingless."

1097. *ἀλβ(αν)*, i.e., "not the goddess the barbarians here worship under that name, but the beneficent patroness of happier worshippers than these."

1098-1105. The various sacred objects in Delos connected with the birth of Apollo and Artemis, Mount Cynthus, the palm-tree and the laurel, which Zeus made to spring up to give support and shadow to their mother Leto, and the circular sea, with no apparent feeding stream or outlet, are often mentioned by Greek authors. The olive, the sacred tree of Attica, was probably added by an Athenian poet. (Cf. Hec. 458, Ion. 919.) For the swan which sang at the birth of the twin deities cf. Ion. 164 ff.; and for the olive cf. Callimachus, Hymn to Delos, v. 262, and Catullus, 34, 8, and Ovid, Met. vi., 335.

1101. *θαλλόν*. Cf. on v. 171.

1102. *Λατοῦς ὠδίνι* for *Λατοῖ ὠδινούσῃ*.

1103 f. *εἰλέσσουσιν ἔδωρ κύκλιον*. The poet imagines that, as the lake had no entrance or exit, the waters when they moved went round and round like the stream of Oceanus. The name of the lake was *ἡ Τροχουίδης* (Hdt. II. 170).

1106. *λίβες*. This stem is only found in the acc. and gen. sing. (see Crit. Notes). But the number of times that it occurs is altogether so small that it is quite possible that it is only a chance that no other cases are extant.

1108. *πύργων*. The plural is here used in the Homeric sense of the *towered walls* which defend a city.

1109 f. *ναυσίν*, for the plural cf. v. 884. As before remarked the Greek plural often answers to an English indefinite singular. *ἐπὶ νηί*, on a ship: *ἐπὶ ναυσί*, by ship. So in the next line we should use an indefinite sing. in translating.

*ἐπεμποῖσι καὶ λόγχοις*. In order to translate these instrumental datives we must say *I was brought*, instead of



I came for *εβαν*, or else say "the prey of our enemies oar and lance." The same applies to *ἤλθον* in v. 1112.

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1141 f. *πτόγυς*. The chorus now (cf. v. 1095) forgets that it is *ἄπτερος*.

*ἐν νότοις ἄμοις* goes, not with *θοάουσα* alone, but with *λίξαιμι θοάουσα*, which is equivalent to *fold*.

1143. The first wish which the chorus would have gratified on their return to their homes is to take part in a *χορός* (cf. on v. 1046).

*χοροῖς*. For this dat. as also for *θείσους* (v. 1146), cf. G. § 190.

*δοι*. *συνεσκίαζον* (v. 1152), which is the principal verb to the sentence introduced by the *δοι*, is, in sense, subordinate to the participles *εἰλίσσουσα*, *δρμένα*, and *περιβαλλομένα*.

1144. *πάρεδρος*. Cf. the French *assister à*.

1145. *ποδ(ά)* had better be taken with *εἰλίσσουσα*.

*παρὰ...φύλας μητρός*, “*quitting my mother's side* (to dance in the ring).” The only words which are allowed to intervene in Greek between a preposition and its case are (1) words, such as adjectives or genitives, which are closely connected

with the noun, (2) such conjunctions as cannot begin a sentence; (3) in *poetry*, enclitics (with *πρός* when used in adjurations this insertion is the rule). Hence I think it is best to take this to be a case of *imesis* (cf. on v. 832), though *παρελίσσω* does not occur elsewhere. In either case the *παρά*—whether prepositional, or adverbial—governs the *φάλας* *ματρός*. (The reading of Soph. Phil. 129 quoted by Weil in support of *insertion* is very doubtful.)

1147–1152. Each maiden vies with her fellows in beauty and in splendour of attire. The *φᾶρος* here spoken of was a light loose shawl flung over the head so as partly to veil the face. The curls on the cheeks—here said to help the veil to screen the cheeks—the veil, and the splendid attire (*στολὴς* *τροφᾶς*) all occur in Antigone's allusions to a festal choric dance at Phoen. 1485–1491. Cf. also El. 175 ff. and 190 ff.

For *ἄβροπλούτου* *χλιδᾶς* cf. Aesch. P. V. 465, *ὅφ' ἀρματ' ἤγαγον φιληνίου ἵππους, ἔγαλμα τῆς ὑπερπλούτου χλιδῆς*.

*συνεσκήζον*. The *συν* in this compound appears to have the same intensive force which the Lat. *con-* often has. Cf. L. and S. *σύν*, D. 2.

#### FOURTH EPEISODION—Vv. 1153–1233.

This act is opened by the appearance (cf. above, v. 1080) of Thoas and his attendants, who enter the stage by the *πάροδος* to the (spectator's) right. It is always refreshing when a new character appears in a Greek play: perhaps especially so here, as the third act was a very long one, and the choric song which has just come to an end lacks the spontaneity of the first and the third stasima, and is even a little hackneyed in parts—at least so it seems to me. In the rest of this play we shall have the enlivenment of plenty of action, and the appearance of two new characters, an *ἄγγελος* and a *deus ex machina*.

Almost simultaneously with Thoas's arrival (v. 1156) Iphigeneia returns from the temple bearing the *ξίανον*.

1153. *ἡ πυλωρὸς τῶνδε δωμάτων γυνή*. The *γυνή* seems added here to the *πυλωρὸς* in the same apposition as *ἀνὴρ* in the Homeric *ἀνὴρ βασιλεύς*, *ἀνὴρ ὀχετηγός*, and the common *ἀνδρες στρατιῶται*, and also such phrases as *ὁ Εὐφράτης ποταμός*.

1155. σώμα λάμπονται πυρί. σώμα is a limiting acc. (G. 160, 1) "are their bodies blazing forth in flames?" Cf. v. 626.

1157. ἀκινήτος has lost here its original physical meaning. The pedestal or seat of the statue would be *violated* by the removal of the statue: there is no question of moving the βάθρα. For the plur. cf. κρηπίδας λατῆας in v. 997.

1161. ἀπέπτυσ'. Cf. on vv. 350 and 1023. An exclamation—"le mot tenant lieu de la chose." Weil.

γάρ explains the preceding exclamation ἀπέπτυσα. It is about equivalent to our *see!* The thought of what had happened ἐν δόμοις (v. 1160), she would have him think, had roused afresh a feeling of abhorrence.

For δόλια cf. v. 1461.

1162. τί προοιμιάξα νεοχμόν; *not* (as L. & S.) "what (new thing) are you saying by way of preface;" but "what news are you prefacing, i.e., introducing by (this) preface?" "*To what news is this a preface?*"

1164. δόξαν. L. & S. s. v., δόξα, 3.

For the ἐκ in the ἐκδιδάξαν, cf. on v. 897 and 984.

1165. ἔδρας ἀπεστράφη. For the gen. (with a verb of movement, denoting the quarter *whence*), cf. v. 315, ἀνάξας πεισμάτος: for ἔδρα in the sense of *ordinary position* cf. v. 193.

Both this prodigy, and that told in v. 1167, have often been recorded of sacred statues.

πάλιν is not so commonly used in this local sense in tragedy as it is in Homer.

1171. φόνον here, as at v. 1177, in the sense of the *stain of murder*. So we might say "you could see murder in his face." Shakspeare goes even further when he makes Gonzalo (Temp. i. 1) say, "his complexion is perfect gallows."

1172. This line is one of those manifestly introduced for the sake of preserving the *stichomuthia*. Cf. on v. 738.

1174. See Critical Notes. "*Le roi Thoas, tout barbare qu'il est, semble aussi convaincu que le poëte ou le public d'Athènes de la supériorité morale des Grecs sur les Barbares.*" Weil. For the word βαρβάρων in Thoas's mouth cf. on v. 273; also Aesch. Pers. 255.

1177. At Athens trials for murder were held in the open air that the court might not be defiled by being under the same roof with a murderer.

1179. ἤλεγκον. Elsewhere in this play ἐλέγχω means simply to *question*, here, as at Hipp. 1267 and Hel. 885, it has the fuller meaning of ἐξελέγχω, i.e., *get something out of a man by questions*. Like our *inquisition*, and (to a certain extent) *examination*, ἐλέγχω was used mainly of an enquiry into *faults* or *crimes*. It is a testimony to the efficacy of the method of "cross-examination" as practised by the Greeks, that the word should come to mean to *convict*.

1180. The ὥς gives the ground for the use of the adj. σοφὴν: it = ὅτι οὕτως. Cf. the explanatory οἶαι in v. 148, "*You are a clever child of Hellas to see so sharply.*"

1181. καὶ μὲν here introduces a fresh detail which might be expected to heighten the admiration expressed in the last line. Cf. on vv. 236 and 1050.

I think it is best to take φρενῶν as a direct qualification of δόλεα, showing that the latter word is to be taken metaphorically. (Weil and Köchly, straining sense and metaphor alike, take it with καθεῖσαν.) The word καθεῖσαν also forms part of the metaphor.

1182. φάτρων. Thoas "caps" Iphigeneia's metaphor with another: φάτρων is best taken predicatively—*giving you a piece of news which was to act like a charm*.

τῶν Ἀργέθεν, by assimilation (to the idea of coming from which properly belongs to the message) for τῶν ἐν Ἀργεῖ: cf. v. 1410, and the phrase θεός ἐκ μηχανῆς. On turning over the words in this line the reader will find there are several possible ways of connecting and interpreting them. I think it is best to take τῶν as neut., depending on τι—lit. *something of the things in Argos*, i.e., *some news from Argos*.

1183. μόνον is in a very emphatic position.

1184. ἡδονατς, dative of the motive, a variety of the causal dative.

1185. This falsehood looks at first sight as if it had been put in merely to amuse the audience. Perhaps we may suppose, though, that Iphigeneia was suddenly frightened by the thought that she had gone too near the truth in mentioning her brother—that that might in some way lead Thoas to suspect the truth.

1186. εἰς τὸ τῆς θεοῦ, *to the side (party) of the goddess.*

ἐκνεύουσας. Commentators are about equally divided about this verb—some taking it to be from ἐκνέω, and some from ἐκνεύω, the former comparing Hipp. 470 and 823. But there is here no idea of danger or difficulty to be escaped: the εἰκότως implies that Iphigeneia's determination was a matter of course. Hence I think the analogy of Phoen. 1268 is the one that should guide us: ἀλλ' ἄνδρ' ἀρίστῳ καὶ κασιγνήτῳ σέθεν ἐς θάνατον ἐκνεύοντε κωλύσαι σε δεῖ. In our passage it means you inclined to, took (the side of the goddess).

1190. ξίφος σόν, called Iphigeneia's because used by her ministers.

1192. θαλασσία δρόσῳ. Cf. ἐταλία δρόσῳ at v. 255.

1193. Et. Magn. p. 127, 13 [129, 15], φῶσει τὸ ὕδωρ τῆς θαλάσσης καθάρσιον ἔστι καὶ τὰ περιτώματα εἰς τὸν ἀπέριτον θάλασσαν βάλλεται (ὡς Εὐριπίδης· θάλασσα κλύζει κ.τ.λ.). If this explanation be right it was the vast size of the sea and not any peculiar virtue in salt water, as some modern advocates of sea-bathing might imagine, in virtue of which Euripides calls the sea the universal purifier. But the following anecdote (Diog. Laert. III. 6) makes it look as if the latter idea were in Euripides's mind. "Plato made a journey from Italy to consult the seers in Egypt: οἱ φασὶ καὶ Εὐριπίδην αὐτῷ συνακολουθῆσαι καὶ αὐτόθι νοσήσαντα πρὸς τῶν ἱερέων ἀπολυθῆναι τῇ διὰ θαλάττης θεραπείᾳ, δὲν που καὶ εἰπεῖν 'θάλασσα' κ.τ.λ."

1195. This verse, like several other expressions used by Iphigeneia in the course of this dialogue, bears a double meaning.

1196. Iphigeneia is coming out of the front of the temple, and proceeding to leave the stage by the road Thoas had traversed—i.e., the road to the town—showed that she was not going to the part of the coast which was nearest—i.e., that immediately behind the temple (cf. Introd. p. xxix): hence Thoas's question. For κλύδων cf. on v. 756.

1197. καὶ γὰρ ἄλλα δρόσομεν cf. on v. 1195.

1199. By this verse Iphigeneia gives the king to understand that there is not, as he had imagined, any mystery about the ceremony; and she makes it appear further on, (vv. 1212, 1213 and 1225 ff.) that it was to secure the people from contamination that she wished them away.

1200. *καλὴς μητροκτόνος*. So we might say "matricidal taint" for "the taint conferred by a matricide."

1201. γάρ with the common ellipsis—here of "if it had not."

1202. *δικαίος* fem. Cf. on v. 859 and L. and S. s.v. See Critical Notes on v. 1327, also v. 154 *φρουῶδος*.

1203. The change to the more lively trochaic tetrameters marks the quickening of Iphigeneia's energies. She feels her heart beat faster now that the time for action has arrived. This metre is used by Euripides only in his later tragedies. The earliest play of known date which has them is the *Troades*, which appeared in 415 B.C. This is the nearest approach which we have to evidence as to the *terminus a quo* for fixing the date of our play. Cf. on v. 573 ff. (The opening lines of the prologue are quoted at Ar. *Frogs* 1232 f. The *Frogs*, though, was not brought out till B.C. 4—after Euripides's death.)

οἰσθά νυν ἄ μοι γενέσθω. Cf. above on v. 759.

1204. ποῖ; "Where (can they flee) to?" Thoas of course knows nothing of the ship.

1205. πιστὸν Ἑλλὰς οἶδεν οὐδέν. An accusation brought against most nations by their enemies, especially by the dullest against the cleverest nation.

ἐπὶ δεσμά, not *to fetch* chains: *δεσμά* stands for the act of chaining. The next line shows that the attendants here addressed were being sent straight to the prisoners—i.e., into the temple.

1207. ἡλίου πρόσθεν φλογός, i.e., so that the sun's beams might not be polluted for the rest of the people that they shone upon.

1208. οἷς', those (or some) of his attendants who were left: those addressed in v. 1205 went into the temple after v. 1206.

1209. The πόλει goes with *σημανεῖ* not with *πέμψον*.

1211. σὺ—to one of his attendants.

1213. καὶ φίλων κ.τ.λ. Cf. on v. 1195.

1216. πυρσῷ. Cf. Hom. *χ* 481, Hel. 865. ἡγοῦ σὺ μοι φέρουσα λαμπτήρων σέλας, θείου δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν,



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*λαμπρὸν ἱππόδρομον*. At v. 192 we have already seen terms used which compare the sun's course to that of a racing chariot. For the acc. cf. G. 159, n. 5.

1139. *εὐόλιον πῦρ*. The second part of the compound adjective is equal to a genitive here. We may translate “the sun's bright fire.” Cf. on v. 12.

1141 f. *πτέρυγας*. The chorus now (cf. v. 1095) forgets that it is *ἀπτερος*.

*ἐν νότοις ἀμοῖς* goes, not with *θαύουσα* alone, but with *λήξαιμι θαύουσα*, which is equivalent to *fold*.

1143. The first wish which the chorus would have gratified on their return to their homes is to take part in a *χορός* (cf. on v. 1046).

*χορεῖς*. For this dat. as also for *θείσους* (v. 1146), cf. G. § 190.

*δοῖ*. *συνεσκίαζον* (v. 1152), which is the principal verb to the sentence introduced by the *δοῖ*, is, in sense, subordinate to the participles *εἰλίσσουσα*, *ὀρμένα*, and *περιβαλλομένα*.

1144. *παρίδρος*. Cf. the French *assister à*.

1145. *ποδ(ά)* had better be taken with *εἰλίσσουσα*.

*παρὰ...φάλας μητρός*, “*quitting my mother's side* (to dance in the ring).” The only words which are allowed to intervene in Greek between a preposition and its case are (1) words, such as adjectives or genitives, which are closely connected

with the noun, (2) such conjunctions as cannot begin a sentence, (3) in poetry, enclitics (with *πρός* when used in adjurations this insertion is the rule). Hence I think it is best to take this to be a case of *imesis* (cf. on v. 832), though *παρελίσσω* does not occur elsewhere. In either case the *παρά*—whether prepositional, or adverbial—governs the *φάλας ματρός*. (The reading of Soph. Phil. 129 quoted by Weil in support of *insertion* is very doubtful.)

1147-1152. Each maiden vies with her fellows in beauty and in splendour of attire. The *φᾶρος* here spoken of was a light loose shawl flung over the head so as partly to veil the face. The curls on the cheeks—here said to help the veil to screen the cheeks—the veil, and the splendid attire (*στολὴς τρυφᾶς*) all occur in Antigone's allusions to a festal choric dance at Phoen. 1485-1491. Cf. also El. 175 ff. and 190 ff.

For *ἄβροπλούτου χλιδᾶς* cf. Aesch. P. V. 465, *ὑφ' ἄρματ' ἤγαγον φίληνλους ἱππους, ἀγαλμα τῆς ὑπερπλούτου χλιδῆς*.

*συνεσκίαζον*. The *συν* in this compound appears to have the same intensive force which the Lat. *con-* often has. Cf. L. and S. *σύν*, D. 2.

#### FOURTH EPEISODION—Vv. 1153-1233.

This act is opened by the appearance (cf. above, v. 1080) of Thoas and his attendants, who enter the stage by the *πάροδος* to the (spectator's) right. It is always refreshing when a new character appears in a Greek play: perhaps especially so here, as the third act was a very long one, and the choric song which has just come to an end lacks the spontaneity of the first and the third stasima, and is even a little hackneyed in parts—at least so it seems to me. In the rest of this play we shall have the enlivenment of plenty of action, and the appearance of two new characters, an *ἄγγελος* and a *dea ex machina*.

Almost simultaneously with Thoas's arrival (v. 1156) Iphigeneia returns from the temple bearing the *ξόανον*.

1153. *ἡ πυλωρὸς τῶνδε δωμάτων γυνή*. The *γυνή* seems added here to the *πυλωρὸς* in the same apposition as *ἄνθρωπος* in the Homeric *ἄνθρωπος βασιλεὺς, ἄνθρωπος ὀχρηγός*, and the common *ἄνθρωπος στρατιώται*, and also such phrases as *ὁ Εὐφρότης ποταμός*.

1155. σῶμα λάμπονται πυρί. σῶμα is a limiting acc. (G. 160, 1) "are their bodies blazing forth in flames?" Cf. v. 626.

1157. ἀκινήτος has lost here its original physical meaning. The pedestal or seat of the statue would be *violated* by the removal of the statue: there is no question of moving the βάθρα. For the plur. cf. κρηπίδας λαίνας in v. 997.

1161. ἀπέπτυσ'. Cf. on vv. 350 and 1023. An exclamation—"le mot tenant lieu de la chose." Weil.

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For ὄσα cf. v. 1461.

1162. τί φροιμιάζει νεοχμόν; not (as L. & S.) "what (new thing) are you saying by way of preface;" but "what news are you prefacing, i.e., introducing by (this) preface?" "To what news is this a preface?"

1164. δόξαν. L. & S. s. v., δόξα, 3.

For the ἐκ in the ἐκδιδάξαν, cf. on v. 897 and 984.

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1177. At Athens trials for murder were held in the open air that the court might not be defiled by being under the same roof with a murderer.

1179. ἤλεγκον. Elsewhere in this play ἐλέγχω means simply to *question*, here, as at Hipp. 1267 and Hel. 885, it has the fuller meaning of ἐξελέγχω, i.e., *get something out of a man by questions*. Like our *inquisition*, and (to a certain extent) *examination*, ἐλέγχω was used mainly of an enquiry into faults or crimes. It is a testimony to the efficacy of the method of "cross-examination" as practised by the Greeks, that the word should come to mean to *convict*.

1180. The ὡς gives the ground for the use of the adj. σοφὴν: it = ὅτι οὕτως. Cf. the explanatory οἶαι in v. 148, "*You are a clever child of Hellas to see so sharply.*"

1181. καὶ μὲν here introduces a fresh detail which might be expected to heighten the admiration expressed in the last line. Cf. on vv. 236 and 1050.

I think it is best to take φρενῶν as a direct qualification of δόλεα, showing that the latter word is to be taken metaphorically. (Weil and Köchly, straining sense and metaphor alike, take it with καθέισαν.) The word καθέισαν also forms part of the metaphor.

1182. φάτρων. Thoas "caps" Iphigeneia's metaphor with another: φάτρων is best taken predicatively—*giving you a piece of news which was to act like a charm*.

τῶν Ἀργέθεν, by *assimilation* (to the idea of coming from which properly belongs to the message) for τῶν ἐν Ἀργεῖ: cf. v. 1410, and the phrase θεός ἐκ μηχανῆς. On turning over the words in this line the reader will find there are several possible ways of connecting and interpreting them. I think it is best to take τῶν as neut., depending on τι—lit. *something of the things in Argos*, i.e., *some news from Argos*.

1183. μόνον is in a very emphatic position.

1184. ἡδοναῖς, dative of the motive, a variety of the causal dative.

1185. This falsehood looks at first sight as if it had been put in merely to amuse the audience. Perhaps we may suppose, though, that Iphigeneia was suddenly frightened by the thought that she had gone too near the truth in mentioning her brother—that that might in some way lead Thoas to suspect the truth.

1186. εἰς τὸ τῆς θεοῦ, *to the side (party) of the goddess.*

ἐξέσπας. Commentators are about equally divided about this verb—some taking it to be from ἐκνέω, and some from ἐκνεύω, the former comparing Hipp. 470 and 823. But there is here no idea of danger or difficulty to be escaped: the εἰκότως implies that Iphigeneia's determination was a matter of course. Hence I think the analogy of Phoen. 1268 is the one that should guide us: ἀλλ' ἀνδρ' ἐρίστω καὶ κτισγνήτω σέθεν ἐς θάνατον ἐκνεύοντε κωλύσαι σε δεῖ. In our passage it means you *inclined to, took* (the side of the goddess).

1190. ξίφος σόν, called Iphigeneia's because used by her ministers.

1192. θαλασσίᾳ δρόσῳ. Cf. ἐναλίᾳ δρόσῳ at v. 255.

X 1193. Et. Magn. p. 127, 13 [129, 15], φῦσει τὸ ὕδωρ τῆς θαλάσσης καθάριον ἐστὶ καὶ τὰ περιττώματα εἰς τὸν ἀπέριτον θάλασσαν βάλλεται (ὡς Εὐριπίδης· θάλασσα κλύζει κ.τ.λ.). If this explanation be right it was the *vast size* of the sea and not any peculiar virtue in salt water, as some modern advocates of sea-bathing might imagine, in virtue of which Euripides calls the sea the universal purifier. But the following anecdote (Diog. Laert. III. 6) makes it look as if the latter idea were in Euripides's mind. "Plato made a journey from Italy to consult the seers in Egypt: οἱ φασὶ καὶ Εὐριπίδην αὐτῷ συνακολουθήσαι καὶ αὐτόν τι νοσήσαντα πρὸς τῶν ἱερέων ἀπολυθῆναι τῇ διὰ θαλάττης θεραπείᾳ, ὅθεν πού καὶ εἰπεῖν 'θάλασσα' κ.τ.λ."

1195. This verse, like several other expressions used by Iphigeneia in the course of this dialogue, bears a double meaning.

1196. Iphigeneia is coming out of the front of the temple, and proceeding to leave the stage by the road Thoas had traversed—i.e., the road to the town—showed that she was not going to the part of the coast which was nearest—i.e., that *immediately behind the temple* (cf. *Introd.* p. xxix): hence Thoas's question. For κλύδων cf. on v. 756.

1197. καὶ γὰρ ἄλλα δρόσομεν cf. on v. 1195.

1199. By this verse Iphigeneia gives the king to understand that there is not, as he had imagined, any mystery about the ceremony; and she makes it appear further on, (vv. 1212, 1213 and 1225 ff.) that it was *to secure the people from contamination* that she wished them away.

1200. *καλὴς μητροκτόνης*. So we might say "matricidal taint" for "the taint conferred by a matricide."

1201. *γάρ* with the common ellipsis—here of "*if it had not.*"

1202. *δικαίος* fem. Cf. on v. 859 and L. and S. s.v. See Critical Notes on v. 1327, also v. 154 *φροῦδος*.

1203. The change to the more lively trochaic tetrameters marks the quickening of Iphigeneia's energies. She feels her heart beat faster now that the time for action has arrived. This metre is used by Euripides only in his later tragedies. The earliest play of known date which has them is the *Troades*, which appeared in 415 B.C. This is the nearest approach which we have to evidence as to the *terminus a quo* for fixing the date of our play. Cf. on v. 573 ff. (The opening lines of the prologue are quoted at Ar. *Frogs* 1232 f. The *Frogs*, though, was not brought out till B.C. 4—after Euripides's death.)

*οἰσθά νυν ἃ μοι γενέσθω*. Cf. above on v. 759.

1204. *ποῦ*; "Where (can they flee) to?" Thoas of course knows nothing of the ship.

1205. *πιστὸν Ἑλλὰς οἶδεν οὐδέν*. An accusation brought against most nations by their enemies, especially by the duller against the cleverer nation.

*ἐπὶ δεσμά*, not *to fetch* chains: *δεσμά* stands for the act of chaining. The next line shows that the attendants here addressed were being sent straight to the prisoners—i.e., into the temple.

1207. *ἡλίου πρόσθεν φλογός*, i.e., so that the sun's beams might not be polluted for the rest of the people that they shone upon.

1208. *οἷδ'*, those (or some) of his attendants who were left: those addressed in v. 1205 went into the temple after v. 1206.

1209. The *πόλει* goes with *σημανεῖ* not with *πέμψον*.

1211. *σὺ*—to one of his attendants.

1213. *καὶ φίλων κ.τ.λ.* Cf. on v. 1195.

1216. *πυρσφῶ*. Cf. Hom. *χ* 481, Hel. 865. *ἡγοῦ σὺ μοι φέρουσα λαυπτήρων σέλας*, *θείου δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν*,



ὥς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα. (MS. θεῖον δὲ σεμνοῦ θεσμὸν αἰθέρος μυχῶν.)

καθαρόν. This is predicative to the μέλαθρον, which is to be supplied from the preceding sentence (acc. of goal after a verb of motion, G. 162) "So that you may find the temple *cleansed* when you come back to it."

1218. παλαμναῖον. The neuter of the adj.: literally *the murder*, used here just like φόνος at vv. 1177 and 1230, in the sense of the *stain* which was left by a murder, and might extend to others. (If the meaning assigned to the word here by L. and S. be adopted, παλαμναῖον must be taken as *masc.*, and λάβω in the (unnatural) sense of *bring upon me*.)

1219. τοῦδ' ὅρος τίς ἐστὶ μοι; "What am I to think (μοι) the object of *that* to be?" τοῦδε refers to χρονίζειν. Iphigeneia's words had been equivalent to: "And it may be that I shall be *some time* away." μοι is an ethic dative.

1220. καλῶς, *duly*.

1221. εἰ γάρ. G. 251. For ὡς θέλω cf. on v. 1195.

Thoas's συνεύχομαι, though not meant by him as Iphigeneia would have had it, was still a word of *good omen*.

At this point Thoas's attendants with Orestes and Pylades in chains appear at the temple door, and descend the steps, followed by temple servants bearing torches and vessels for purification, and leading animals for sacrifice. The whole train files off to the (spectators') right, and at v. 1226 Iphigeneia joins it, walking in the rear.

1223. θεῆς, i.e., from the sacred flocks and herds belonging to the temple. Cf. on v. 469.

1224. σέλας λαμπάδων, like κέλαδον λύρας at v. 1129.

1225. προυθέμην, "*I prescribed*" (i.e., before she left the temple.) The datives of course go with καθάρσια, and not directly with the verb.

1226. With the words of this proclamation cf. Ar. Frogs 369.

ἐκποδὼν ἔχειν. The fuller phrase at Aesch. P. V. 344, ἀλλ' ἡσύχαξε, σαυτὸν ἐκποδὼν ἔχων: here the ἔχειν is emphatic, there the σαυτόν.

1227 ff. Iphigeneia here addresses her proclamation especially to such people as might be expected to be approaching the temple for one purpose or another: those who might be (1) dedicating their services to the goddess as temple servants; or (2) about to offer the sacrifice preliminary to marriage (cf. L. and S. s. v. *προτέλειος*); or (3) to pray to the goddess for protection in child-birth (cf. *Introd.* p. xvi.).

*χείρας ἀγνείει*. *ἀγνείω* is *transitive* here—"is consecrating, dedicating his services." The servant's *hands* are the implements of his service, and so are properly singled out here.

1229. *μή τω*. Best taken as introducing an independent command—*μή τω* being the dative of *μήτις*.

1230. *Διὸς Δητοῦς τ' ἀνάσσα παρθέν'*. Generally the article occurs with this genitive denoting *parentage* when the word for child is left out (*G.* 141, n. 4.)

1231. *καθάρων οἰκήσεις δόμον*: not, as Thoas would understand, her old temple, but one in Attica, where the goddess would receive a *holier* worship—free from human sacrifices.

1232. *τάλλα κ.τ.λ.* Cf. *Soph. El.* 657, where Klytaemnestra, not daring to pray her prayers aloud, says *τὰ δ' ἄλλα πάντα καὶ σιωπῶσης ἐμοῦ ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδεναι*. *τοῖς ἐκ Διὸς γὰρ εἶκος ἐστί πάνθ' ὄραν*.

For *δμως* cf. on v. 796.

1233. *τὰ πλείον'*. The article is often put with the comparative, implying, apparently, (like the article with numerals in the phrase, e.g., *οἱ τρεῖς* for *three out of the number*) that there are other things or persons besides those mentioned—the article *selects* some from a number. Cf. *Ar. Politics*, 7, 13, 6, *ἀεὶ τὸ χεῖρον τοῦ βελτιονός ἐστιν ἔνεκα*. *Eur. frag.* 421, *ζητῶν τὰ πλείον', εἶτα πάντ' ἀπώλεσεν*, also *Hipp.* 471. ●

An analysis of the subjects of the preceding dialogue will reveal symmetry of arrangement. Iphigeneia's parting speech falls into three parts of four verses each, and the trochaic dialogue can almost be divided into sets of six lines each.

### THIRD STASIMON—Vv. 1234–1283.

On the retirement of Iphigeneia's procession in the direction of the town and the shore, and of Thoas into the temple, to

The strophe describes how Apollo slew the Python and took possession of the shrine of Delphi: the antistrophe tells of his successful vindication of his possession of the shrine against the earth-born powers of darkness,—dreams, and night-visions, on which mankind had hitherto depended for their knowledge of what was to be. This latter theme is peculiarly in harmony with the exultation produced in the chorus by the startling vindication they have just witnessed of the Delphic oracle.

[illegible]



the hymn to the Delian Apollo v. 131 Apollo immediately after his birth says, "εἴη μοι κίθαρις τε φίλη καὶ κάμπυλα τόξα."

ᾤ τ' ἐπὶ κ.τ.λ. "*Quaque gaudet arcus bene dirigendi peritia*," Weil. The antecedent to the ᾤ—which, as in v. 1294 (*ἀνακτα*) has been transplanted into the relative sentence—must be supplied with the ἐν. *τόξων εὐστοχία* like *κέλαδον λύρας* and *λαμπάδων σέλας* above, vv. 1129 and 1224.

ἐπὶ. Prepositions standing after their case do not throw back their accent if another word intervenes.

1240. *δευράδος ἐναλλίας*. For this term for the island of Delos cf. the name Aeschylus gives it at Eum. 9, *Δηλίαν τε χοιράδα*.

1242. *ἀστάκτων ματέρ' εἰς ὑδότηων*: the equivalent of Homer's *πολυπίδαξ*—"mother of no trickling [i.e., meagre] streams." Of the springs on Mount Parnassus that of Castalia (v. 1257) was the most famous.

1241. *λοχεῖα*. Cf. on vv. 1098 ff.

1243. *βακχεύουσιν*. Cf. Aesch. frag. 64a, *ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη*. Cf. too Vergil's *bacchatamque jugis Naxos*, Aen. 3, 125. For the matter cf. Ion 714.

1244. Here the poet speaks only of one summit. At Ion 86 we have *Παρνησιάδες δ' ἄβατοι κορυφαί*.

1245. *δράκων*. At that time, according to one myth, Themis, a daughter of Γαῖα, Earth, held the oracle, and the Python, another child of Earth, defended it for her. Before Themis, Γαῖα herself had held the oracle. Cf. Aesch. Eum. 3, *Θέμιν, ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἔξετο μαντεῖον*.

1246. If *κατάχαλκος* be the right reading, we must suppose it to mean that the thick foliage of the laurel on the hill-side enveloped the dragon, and the leaves looked like the scales of a suit of scale-armour.

(Another way is to take *δάφνη* as a local dative, and *κατάχαλκος* as "clad in scales like mail," but the Python could hardly be *on* or *in*, i.e., *up* the tree).

1248. *χθόνιον*. So called because it was originally founded by Γαῖα or Χθών.

1252. For the gen. cf. G. 177. It is doubtful, however, whether the gen. with *ἐπιβαίνω* ought not to be classed with that governed by *ἐπιλαμβάνομαι* and *ἐφάπτομαι*, i.e., under § 171.

1253. The *v* of χρυσίω is *short* here as in twelve other lyric passages in tragedy. Cf. Elmsley on Med. 618.

1255 f. μαντείας θεσφάτων. θεσφάτων here, like the θεσφάτων depending on αἰδαῖς in v. 1283, is a *gen. of definition*. Cf. on v. 96.

1257. ἀδύτων ὑπο. ὑπό with a *gen. of place* means *out from under*: (i 463, Odysseus, relating his escape from the Cyclops's den, says, πρῶτος ὑπ' ἀρνείου λυόμεν, ὑπ' ἑλυσσας δ' ἐταίρους), and it can therefore be used for *out from* any building or place with a cover or roof. So at Hec. 53, περὶ γὰρ ἡδ' ὑπὸ σκηνῆς πόδα.

By the ἀδύτα (Euripides always—unless Wecklein's conjecture at v. 100 is correct—uses the word in the plural) must be meant the chamber built over the cleft from which came the vapour which overpowered the senses of the Pythia. This chasm, then, over which was placed the Pythia's tripod, was not in the open air. This fact is hard to reconcile with the statement of the scholiast on Ar. Plut. 213: in explanation of the words Πυθικὴν σείσας δάφνην, he says, φασὶν ὡς πλησίον τοῦ τρίποδος δάφνη ἴστατο, ἣν ἡ Πυθία ἠνίκα ἐχρησώμεν ἐσειεν. It is possible that this latter story was made up by the scholiast on the spur of the moment.

1258. μέσον γὰρ. The *gen.* with the *adj.* μέσος is a *partitive genitive*, coming under the head of G. § 168.

Close by the chasm was the sacred stone called the ὀμφαλὸς γῆς. According to the story Zeus discovered the central point of the earth by letting two eagles start at the same moment from the place of sunset and the place of sunrise. They met in the middle; and where they met this round stone was set. On this stone Aeschylus represents Orestes as sitting when he is discovered by the Pythia (Eum. v. 40).

1259. Θέμιν. Cf. on v. 1245, as also for γαίῶν χρηστηρίων.

1262. νύχια, neut. plur., the *a* being lengthened by the following χθ.

There is no other authority but this passage for the story that the Earth, out of spite at her daughter's dispossession (φθόνῳ θυγατρὸς v. 1269), established a rival oracle at Delphi.

1263. Cf. Hec. 70, ὦ πότνια χθῶν μελανοπτερέγων μᾶτερ δνείρων.

1264. For μερόπων, as a *subst.*, cf. Aesch. Cho. 1018, οὔτις μερόπων.

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1174. See Critical Notes. "Le roi Thoas, tout barbare qu'il est, semble aussi convaincu que le poète ou le public d'Athènes de la supériorité morale des Grecs sur les Barbares." Weil. For the word βαρβάρων in Thoas's mouth cf. on v. 273; also Aesch. Pers. 255.

1177. At Athens trials for murder were held in the open air that the court might not be defiled by being under the same roof with a murderer.

1179. ἡλεγκον. Elsewhere in this play ἐλέγχω means simply *to question*, here, as at Hipp. 1267 and Hel. 885, it has the fuller meaning of ἐξελέγχω, i.e., *get something out of a man by questions*. Like our *inquisition*, and (to a certain extent) *examination*, ἐλέγχω was used mainly of an enquiry into *faults* or *crimes*. It is a testimony to the efficacy of the method of "cross-examination" as practised by the Greeks, that the word should come to mean *to convict*.

1180. The ὥς gives the ground for the use of the adj. σοφῆν: it = ὅτι οὕτως. Cf. the explanatory οἶαι in v. 148, "*You are a clever child of Hellas to see so sharply.*"

1181. καὶ μῆν here introduces a fresh detail which might be expected to heighten the admiration expressed in the last line. Cf. on vv. 236 and 1050.

I think it is best to take φρενῶν as a direct qualification of δόλεα, showing that the latter word is to be taken metaphorically. (Weil and Köchly, straining sense and metaphor alike, take it with καθείσαν.) The word καθείσαν also forms part of the metaphor.

1182. φῶτρον. Thoas "caps" Iphigeneia's metaphor with another: φῶτρον is best taken predicatively—*giving you a piece of news which was to act like a charm*.

τῶν Ἀργείων, by assimilation (to the idea of coming from which properly belongs to the message) for τῶν ἐν Ἀργεῖ: cf. v. 1410, and the phrase θεός ἐκ μηχανῆς. On turning over the words in this line the reader will find there are several possible ways of connecting and interpreting them. I think it is best to take τῶν as neut., depending on τι—lit. *something of the things in Argos*, i.e., *some news from Argos*.

1183. μόνον is in a very emphatic position.

1184. ἡδοναίς, dative of the motive, a variety of the causal dative.

1185. This falsehood looks at first sight as if it had been put in merely to amuse the audience. Perhaps we may suppose, though, that Iphigeneia was suddenly frightened by the thought that she had gone too near the truth in mentioning her brother—that that might in some way lead Thoas to suspect the truth.



1186. εἰς τὸ τῆς θεοῦ, *to the side (party) of the goddess.*

**ἐκνεύσας.** Commentators are about equally divided about this verb—some taking it to be from ἐκνέω, and some from ἐκνεύω, the former comparing Hipp. 470 and 823. But there is here no idea of danger or difficulty to be escaped: the εἰκότως implies that Iphigeneia's determination was a matter of course. Hence I think the analogy of Phoen. 1268 is the one that should guide us: ἀλλ' ἄνδρ' ἀρίστῳ καὶ κασιγνήτῳ σέθεν ἐς θάνατον ἐκνεύοντε κωλύσαι σε δεῖ. In our passage it means you inclined to, took (the side of the goddess).

1190. ξίφος σόν, called Iphigeneia's because used by her ministers.

1192. θαλασσίᾳ δρόσῳ. Cf. ἐναλίᾳ δρόσῳ at v. 255.

1193. Et. Magn. p. 127, 13 [129, 15], φύσει τὸ ὕδωρ τῆς θαλάσσης καθάρσιόν ἐστι καὶ τὰ περιτώματα εἰς τὸν ἀπέρριτον θάλασσαν βάλλεται (ὡς Εὐριπίδης· θάλασσα κλύει κ.τ.λ.). If this explanation be right it was the *vast size* of the sea and not any peculiar virtue in salt water, as some modern advocates of sea-bathing might imagine, in virtue of which Euripides calls the sea the universal purifier. But the following anecdote (Diog. Laert. III. 6) makes it look as if the latter idea were in Euripides's mind. "Plato made a journey from Italy to consult the seers in Egypt: αὶ φασὶ καὶ Εὐριπίδην αὐτῷ συνακολουθῆσαι καὶ αὐτόθι νοσήσαντα πρὸς τῶν ἱερέων ἀπολυθῆναι τῇ διὰ θαλάττης θεραπείᾳ, ὅθεν του καὶ εἰπεῖν 'θάλασσα' κ.τ.λ."

1195. This verse, like several other expressions used by Iphigeneia in the course of this dialogue, bears a double meaning.

1196. Iphigeneia is coming out of the front of the temple, and proceeding to leave the stage by the road Thoas had traversed—i.e., the road to the town—showed that she was not going to the part of the coast which was nearest—i.e., that immediately behind the temple (cf. Introd. p. xxix): hence Thoas's question. For κλύδων cf. on v. 756.

1197. καὶ γὰρ ἄλλα δρόσομεν cf. on v. 1195.

1199. By this verse Iphigeneia gives the king to understand that there is not, as he had imagined, any mystery about the ceremony; and she makes it appear further on, (vv. 1212, 1213 and 1225 ff.) that it was to secure the people from contamination that she wished them away.

1200. *καλὸς μητροκτόνος*. So we might say "matricidal taint" for "the taint conferred by a matricide."

1201. *γάρ* with the common ellipsis—here of "*if it had not.*"

1202. *δίκαιος* fem. Cf. on v. 859 and L. and S. s.v. See Critical Notes on v. 1327, also v. 154 *φρουδος*.

1203. The change to the more lively trochaic tetrameters marks the quickening of Iphigeneia's energies. She feels her heart beat faster now that the time for action has arrived. This metre is used by Euripides only in his later tragedies. The earliest play of known date which has them is the *Troades*, which appeared in 415 B.C. This is the nearest approach which we have to evidence as to the *terminus a quo* for fixing the date of our play. Cf. on v. 573 ff. (The opening lines of the prologue are quoted at Ar. *Frogs* 1232 f. The *Frogs*, though, was not brought out till B.C. 4—after Euripides's death.)

*οἰσθά νυν ἄ μοι γενέσθω*. Cf. above on v. 759.

1204. *ποῖ*; "Where (can they flee) to?" Thoas of course knows nothing of the ship.

1205. *πιστόν 'Ελλὰς οἶδεν οὐδέν*. An accusation brought against most nations by their enemies, especially by the duller against the cleverer nation.

*ἐπὶ δεσμά*, not *to fetch* chains: *δεσμά* stands for the act of chaining. The next line shows that the attendants here addressed were being sent straight to the prisoners—i.e., into the temple.

1207. *ἡλίου πρόσθεν φλογός*, i.e., so that the sun's beams might not be polluted for the rest of the people that they shone upon.

1208. *οἷς*, those (or some) of his attendants who were left: those addressed in v. 1205 went into the temple after v. 1206.

1209. The *πόλει* goes with *σημανεῖ* not with *πέμψον*.

1211. *σὺ*—to one of his attendants.

1213. *καὶ φῶλων κ.τ.λ.* Cf. on v. 1195.

1216. *πυρσφῶ*. Cf. Hom. *χ* 481, Hel. 865. *ἡγοῦ σὺ μοι φέρουσα λαμπτήρων σέλας, θείου δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν*,

ὥς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα. (MS. θεῖον δὲ σεμνοῦ θεσμὸν αἰθέρος μυχῶν.)

καθαρόν. This is predicative to the *μέλαθρον*, which is to be supplied from the preceding sentence (acc. of goal after a verb of motion, G. 162) "So that you may find the temple *cleansed* when you come back to it."

1218. *παλαμναῖον*. The neuter of the adj.: literally *the murder*, used here just like *φόνος* at vv. 1177 and 1230, in the sense of the *stain* which was left by a murder, and might extend to others. (If the meaning assigned to the word here by L. and S. be adopted, *παλαμναῖον* must be taken as *masc.*, and λάβω in the (unnatural) sense of *bring upon me*.)

1219. τοῦδ' ὅρος τίς ἐστὶ μοι; "What am I to think (μοι) the object of *that* to be?" τοῦδε refers to *χρονίζειν*. Iphigeneia's words had been equivalent to: "And it may be that I shall be *some time* away." μοι is an ethic dative.

1220. *καλῶς*, *duly*.

1221. εἰ γάρ. G. 251. For ὥς θέλω cf. on v. 1195.

Thoas's *συνέχομαι*, though not meant by him as Iphigeneia would have had it, was still a word of *good omen*.

At this point Thoas's attendants with Orestes and Pylades in chains appear at the temple door, and descend the steps, followed by temple servants bearing torches and vessels for purification, and leading animals for sacrifice. The whole train files off to the (spectators') right, and at v. 1226 Iphigeneia joins it, walking in the rear.

1223. *θεῶς*, i.e., from the sacred flocks and herds belonging to the temple. Cf. on v. 469.

1224. *σθλας λαμπάδων*, like *κέλαδον λύρας* at v. 1129.

1225. *προϋθέμην*, "*I prescribed*" (i.e., before she left the temple.) The datives of course go with *καθάρσια*, and not directly with the verb.

1226. With the words of this proclamation cf. Ar. *Frogs* 369.

ἐκποδὼν ἔχειν. The fuller phrase at Aesch. P. V. 344, ἀλλ' ἡσύχαζε, σαυτὸν ἐκποδὼν ἔχων: here the *ἔχειν* is emphatic, there the *σαυτόν*.

1227 ff. Iphigeneia here addresses her proclamation especially to such people as might be expected to be approaching the temple for one purpose or another: those who might be (1) dedicating their services to the goddess as temple servants; or (2) about to offer the sacrifice preliminary to marriage (cf. L. and S. s. v. *προτέλειος*); or (3) to pray to the goddess for protection in child-birth (cf. *Introd.* p. xvi.).

*χείρας ἀγνέει*. *ἀγνέω* is *transitive* here—"is consecrating, dedicating his services." The servant's *hands* are the implements of his service, and so are properly singled out here.

1229. *μή τω*. Best taken as introducing an independent command—*μή τω* being the dative of *μήτις*.

1230. *Διὸς Λητοῦς τ' ἀνάσσα παρθέν'*. Generally the article occurs with this genitive denoting *parentage* when the word for child is left out (G. 141, n. 4.)

1231. *καθάρων οἰκήσεις δόμον*: not, as Thoas would understand, her old temple, but one in Attica, where the goddess would receive a *holier* worship—free from human sacrifices.

1232. *τᾷλλα κ.τ.λ.* Cf. Soph. El. 657, where Klytaemnestra, not daring to pray her prayers aloud, says *τὰ δ' ἄλλα πάντα καὶ σιωπῶσης ἐμοῦ ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδεναι*. *τοῖς ἐκ Διὸς γὰρ εἶκος ἐστί πάνθ' ὁρᾶν*.

For *δμως* cf. on v. 796.

1233. *τὰ πλείον'*. The article is often put with the comparative, implying, apparently, (like the article with numerals in the phrase, e.g., *οἱ τρεῖς* for *three out of the number*) that there are other things or persons besides those mentioned—the article *selects* some from a number. Cf. Ar. Politics, 7, 13, 6, *ἀεὶ τὸ χεῖρον τοῦ βελτιονός ἐστὶν ἕνεκα*. Eur. frag. 421, *ζητῶν τὰ πλείον', εἶτα πάντ' ἀπώλεσεν*, also Hipp. 471. ●

An analysis of the subjects of the preceding dialogue will reveal symmetry of arrangement. Iphigeneia's parting speech falls into three parts of four verses each, and the trochaic dialogue can almost be divided into sets of six lines each.

### THIRD STASIMON—Vv. 1234–1283.

On the retirement of Iphigeneia's procession in the direction of the town and the shore, and of Thoas into the temple, to



|     |       |       |       |     |     |                |
|-----|-------|-------|-------|-----|-----|----------------|
|     | —     | —     | — — — | — — | —   |                |
| —   | — — — | — — — | — — — | —   |     |                |
| — — | — — — | — —   | — —   | — — |     | 1250 and 1275. |
|     | — — — | —     | — —   | —   |     |                |
|     | —     | — — — | — — — | —   |     |                |
|     | — — — | — — — | —     |     |     |                |
|     | —     | — —   | —     | —   | — — |                |
| —   | —     | — —   | —     |     |     | 1255 and 1280. |
|     | — —   | — —   | —     |     |     |                |
| — — | — — — | — — — | — — — | —   |     |                |
|     | —     | — —   | —     | — — | — — |                |

It will be seen that in the above scheme I have reckoned a large number of *μακρὰν πρόσημον* or long syllables which are held on in singing for the time occupied by three short ones. It is impossible to be sure on a point like this, and some of the lines might have been arranged differently. Still the long syllables suit the dignity of the subject.

It is indeed well not to be too sure about any matters of ear, or taste either. As I have said above, the ode seems to me a fine one; but Monk says of it: "It exhibits a simple, and perhaps childish, piece of mythology, expressed" [and this is a valuable remark] "in poetical language of a much older character than the generality of our author's productions;" and goes on to compare it to another "mythological ditty."

1234. *εὖπαις* and *καλλίπαις* are applied generally to the parents of goodly children, but they can both be applied to children themselves as well. See L. and S. s. vv. In the latter case the first half of the compound is the emphatic one.

1235. For the dat. cf. G. 190. As to the form of *Ἀηλιάδων* it must be noticed that several words which are really feminine, and generally occur as feminine substantives, are used in poetry qualifying a neuter substantive as if they were adjectives of one termination like *φρυγὰς* or *ῥηθὰς*—e.g., *μανιδας*, *φατράς*, *δρομάς*.

1238. *ἐν κιθάρᾳ σοφὸν ἔτ' ἐπὶ τόξων εὐστοχίᾳ γάνυται*. In

the hymn to the Delian Apollo v. 131 Apollo immediately after his birth says, “*εἴη μοι κίθαρις τε φίλη καὶ κάμπυλα τόξα.*”

ᾤ τ' ἐπὶ κ.τ.λ. “*Quaque gaudet arcus bene dirigendi peritia,*” Weil. The antecedent to the ᾤ—which, as in v. 1294 (*ἀνακτα*) has been transplanted into the relative sentence—must be supplied with the ἐν. *τόξων εὐστοχία* like *κέλαδον λύρας* and *λαμπάδων σέλας* above, vv. 1129 and 1224.

ἐπί. Prepositions standing after their case do not throw back their accent if another word intervenes.

1240. *δαρδάδος εἰναλλίας*. For this term for the island of Delos cf. the name Aeschylus gives it at Eum. 9, *Δηλίαν τε χοιράδα*.

1242. *ἀστάκτων μητέρ' εἰς ὑδότηων*: the equivalent of Homer's *πολυπίδαξ*—“mother of no trickling [*i.e.*, meagre] streams.” Of the springs on Mount Parnassus that of Castalia (v. 1257) was the most famous.

1241. *λοχέια*. Cf. on vv. 1098 ff.

1243. *βακχεύουσιν*. Cf. Aesch. frag. 64a, *ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη*. Cf. too Vergil's *bacchantamque jugis Naxos*, Aen. 3, 125. For the matter cf. Ion 714.

1244. Here the poet speaks only of one summit. At Ion 86 we have *Παρνησιάδες δ' ἄβατοι κορυφαί*.

1245. *δράκων*. At that time, according to one myth, Themis, a daughter of Γαῖα, Earth, held the oracle, and the Python, another child of Earth, defended it for her. Before Themis, Γαῖα herself had held the oracle. Cf. Aesch. Eum. 3, *Θέμιν, ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἔξετο μαντεῖον*.

1246. If *κατάχαλκος* be the right reading, we must suppose it to mean that the thick foliage of the laurel on the hill-side enveloped the dragon, and the leaves looked like the scales of a suit of scale-armour.

(Another way is to take *δάφνη* as a local dative, and *κατάχαλκος* as “clad in scales like mail,” but the Python could hardly be on or in, *i.e.*, up the tree).

1248. *χθόνιον*. So called because it was originally founded by Γαῖα or Χθών.

1252. For the gen. cf. G. 177. It is doubtful, however, whether the gen. with *ἐπιβαίνω* ought not to be classed with that governed by *ἐπιλαμβάνομαι* and *ἐφάπτομαι*, *i.e.*, under § 171.

1253. The *υ* of χρυσίω is *short* here as in twelve other lyric passages in tragedy. Cf. Elmsley on Med. 618.

1255 f. μαντείας θεσφάτων. θεσφάτων here, like the θεσφάτων depending on δαίδαλις in v. 1283, is a *gen. of definition*. Cf. on v. 96.

1257. ἀδύτων ὑπο. ὑπό with a *gen. of place* means *out from under*: (ι 463, Odysseus, relating his escape from the Cyclops's den, says, πρῶτος ὑπ' ἀρνείου λυόμεν, ὑπ' ἔλυσσας δ' ἐταίρους), and it can therefore be used for *out from* any building or place with a cover or roof. So at Hec. 53, περὶ γὰρ ἡδ' ὑπὸ σκηνῆς πόδα.

By the ἀδύτα (Euripides always—unless Wecklein's conjecture at v. 100 is correct—uses the word in the plural) must be meant the chamber built over the cleft from which came the vapour which overpowered the senses of the Pythia. This chasm, then, over which was placed the Pythia's tripod, was not in the open air. This fact is hard to reconcile with the statement of the scholiast on Ar. Plut. 213: in explanation of the words Πυθικὴν σείσας δάφνην, he says, φασὶν ὡς πλησίον τοῦ τρίποδος δάφνη ἴστατο, ἣν ἡ Πυθία ἠνίκα ἐχρησμάδει ἔσειεν. It is possible that this latter story was made up by the scholiast on the spur of the moment.

1258. μέσον γᾶς. The *gen.* with the *adj.* μέσος is a *partitive genitive*, coming under the head of G. § 168.

Close by the chasm was the sacred stone called the ὀμφαλὸς γῆς. According to the story Zeus discovered the central point of the earth by letting two eagles start at the same moment from the place of sunset and the place of sunrise. They met in the middle; and where they met this round stone was set. On this stone Aeschylus represents Orestes as sitting when he is discovered by the Pythia (Eum. v. 40).

1259. Θέμιν. Cf. on v. 1245, as also for γαίων χρηστηρίων.

1262. νύχια, neut. plur., the *α* being lengthened by the following *χθ*.

There is no other authority but this passage for the story that the Earth, out of spite at her daughter's dispossession (φθόνῳ θυγατρὸς v. 1269), established a rival oracle at Delphi.

1263. Cf. Hec. 70, ὦ πότνια χθών μελανοπτερύγων μᾶτερ δνείρων.

1264. For μερόπων, as a *subst.*, cf. Aesch. Cho. 1018, σῆτις μερόπων.



τὸ πρῶτα = *the past*.

1265. τα in this line is best taken as a *relative* (cf. on v. 151).

1266 f. κατὰ δνοφερὰς χαμεύνας. Those who sought oracles by dreams had to sleep in a consecrated spot. Cf. Verg. Aen. vii. 81 ff. Perhaps δνοφερὰς implies that these χαμεύναι to which the earth vouchsafed to send visions were *underground*.

(ὕπνου) σκοτοῦ most likely means no more than (sleep) during the night, the dark *time*, though it, too, might mean sleep in a dark *place*. Anyhow, the visions and the sleep did come in the night: cf. v. 1273.

1268. μαντείον. For the form cf. on v. 1202, as also for παιδνόν in v. 1271. It means here (Apollo's honour) *as a giver of oracles*.

1271. ἔλιξεν. See L. and S. s.v. i. 4.

ἐκ θρόνων by the same principle of *assimilation* to a kindred thought, noticed above on v. 1182. The kindred thought here is that of *clinging to, fastened to* the (feet of the) throne. Verbs of fastening, like verbs of hanging, often take ἐκ c. gen. of the thing *to which*. See L. and S. ἐκ, i. 6. Cf. v. 363 above.

1272 f. ἀφελέν. The words χεῖρα ἔλιξεν ἐκ Ζήντος θρόνων describe an *attitude of supplication*; the infinitives follow as though on a *verb of asking*.

χθονίαν μῆνιν, *the wrath of Χθών*.

1274. ἄφαρ, *i.e.*, while yet so young.

ἔβα θάλων, "had come to him, in his desire to—."

1275. πολέχρυσα, *i.e.*, *that brought in much wealth*. The wealth of the shrine of Delphi—a favourable oracle cost a great deal—was celebrated in the time of the Homeric poems (cf. I 404 f.), and lasted in a greater or less degree till Constantine sacked it to garnish Constantinople.

λατρεύματα, *worship*, plur. in the sense of an abstract sing.

1276. Cf. A 528.

1277. παύσειν. The previous line describes a gesture of assent, and παύσειν follows as if after a verb of promising. Cf. v. 1272.

μυχίους ἐνοπιάς, *subterranean utterances, voices coming from the bowels of the earth*. In the description in Vergil referred to above we read, "*et varias audit voces*."

1278. ὑπὸ...ἔειπεν, *tnesis*, cf. v. 832.

1282. πολυάνορι ξενόεντι, a sounding *hendiadys* of adjectives.

1283. The dative βροτοῖς (which, as well as Λοξία, goes with θῆκε—Λοξία being the "remote," and βροτοῖς the still "remoter" object) corresponds to the βροτῶν in v. 1779. Zeus took one oracle *from* men, and gave the other *to* them.

In the same way αἰδοῖς (the oracles at Delphi were delivered in verse) contrasts with the dull, grumbling sound of the μύχιοι ἐνοπιαί (v. 1277). This contrast marks, as every other feature in the description is made to do, the same transition from a rude to a civilized and enlightened worship which we have seen brought out in the play with reference to the worship of Apollo's sister Artemis.

For the gen. θεσφάτων cf. on v. 1255 f.

#### EXODOS—(From v. 1284 to the end).

For the subject of the Exodos, and the manner in which the catastrophe of the drama is arranged, see Introduction, pp. xxiv. f.

The Ἄγγελος enters at the right stage parodos and at once begins to shout to the people inside the temple, advancing towards it all the time. At the chorus's intervention (v. 1288) he stops to converse with them. At v. 1302 he resumes his way towards the temple door, reaching it at v. 1304.

1284. βῶμοι ἐφίσταται, the same men who were spoken of at v. 726 as τοῖς ἐφεστῶσι σφαγῇ. For the adj. βῶμοι cf. on v. 1. Cf. Hec. 223, θύματος δ' ἐπιστάτης λευός τ' ἐπέσται.

1286. εὐγόμεφους, *well knit, solid, strong*: with reference to the strength with which were joined the different pieces of timber of which the door was composed.

1288. μὴ κελυσθεῖσαν. As explained above, the chorus had not been addressed by the messenger.

Köchly, on this supposition, takes it to mean the deck. But even if it were not the case that the name is often now painted on the side of the fore part of the ship, where it begins to bend towards the bows, the meaning of *πτυχή* (πτύξ) —*bend*—and the context in the passage from the scholiast, would fix this part of the ship, and not the stern, as that which is called *πτυχή*. Hence we must take *στόλος* to mean the *bows* in the wider sense, i.e., that part of the hull of a ship which is seen on each side of the bowsprit when a ship is coming straight towards us. This accords with the passage in Aesch. Pers. 408, *ναῦς ἐν νηὶ χαλαρήν στόλον ἔπαισεν*, of ships charging “end on.”

1134. The *α* of *ιστία* must be scanned as a long syllable : cf. on v. 230 above.

1138 ff. The chorus longs to follow the ship like a bird through the air.

*λαμπρόν ἱππόδρομον*. At v. 192 we have already seen terms used which compare the sun's course to that of a racing chariot. For the acc. cf. G. 159, n. 5.

1139. *εἰόλιον πῆρ*. The second part of the compound adjective is equal to a genitive here. We may translate “the sun's bright fire.” Cf. on v. 12.

1141 f. *πτέρυγας*. The chorus now (cf. v. 1095) forgets that it is *ἀντρεπος*.

*ἐν νότοις ἄμοις* goes, not with *θοάξουσα* alone, but with *λίξαιμι θοάξουσα*, which is equivalent to *fold*.

1143. The first wish which the chorus would have gratified on their return to their homes is to take part in a *χορός* (cf. on v. 1046).

*χοροῖς*. For this dat. as also for *θείσους* (v. 1146), cf. G. § 190.

8θ. *συνεσκλαῶν* (v. 1152), which is the principal verb to the sentence introduced by the 8θι, is, in sense, subordinate to the participles *εἰλίσσουσα*, *ὀρμένα*, and *περιβαλλομένα*.

1144. *πάρεδρος*. Cf. the French *assisté à*.

1145. *ποδ(ά)* had better be taken with *εἰλίσσουσα*.

*παρὰ...φίλος πατρός*, “*quitting my mother's side* (to dance in the ring).” The only words which are allowed to intervene in Greek between a preposition and its case are (1) words, such as adjectives or genitives, which are closely connected

with the noun, (2) such conjunctions as cannot begin a sentence, (3) in *poetry*, enclitics (with *πρός* when used in adjurations this insertion is the rule). Hence I think it is best to take this to be a case of *imesis* (cf. on v. 832), though *παρελίσσω* does not occur elsewhere. In either case the *παρά*—whether prepositional or adverbial—governs the *φίλας ματρός*. (The reading of Soph. Phil. 129 quoted by Weil in support of *insertion* is very doubtful.)

1147–1152. Each maiden vies with her fellows in beauty and in splendour of attire. The *φᾶρος* here spoken of was a light loose shawl flung over the head so as partly to veil the face. The curls on the cheeks—here said to help the veil to screen the cheeks—the veil, and the splendid attire (*στολὴς τρυφᾶς*) all occur in Antigone's allusions to a festal choric dance at Phoen. 1485–1491. Cf. also El. 175 ff. and 190 ff.

For *ἀβροπλούτου χλιδᾶς* cf. Aesch. P. V. 465, ὕφ' ἀρματ' ἡγαγον φίληνιους ἱπποὺς, ἀγαλμα τῆς ὑπερπλούτου χλιδῆς.

*συνεσκίαζον*. The *συν* in this compound appears to have the same intensive force which the Lat. *con-* often has. Cf. L. and S. *σύν*, D. 2.

#### FOURTH EPEISODION—Vv. 1153–1233.

This act is opened by the appearance (cf. above, v. 1080) of Thoas and his attendants, who enter the stage by the *πάροδος* to the (spectator's) right. It is always refreshing when a new character appears in a Greek play: perhaps especially so here, as the third act was a very long one, and the choric song which has just come to an end lacks the spontaneity of the first and the third stasima, and is even a little hackneyed in parts—at least so it seems to me. In the rest of this play we shall have the enlivenment of plenty of action, and the appearance of two new characters, an *ἄγγελος* and a *dea ex machina*.

Almost simultaneously with Thoas's arrival (v. 1156) Iphigeneia returns from the temple bearing the *ξόανον*.

1153. ἡ πυλωρὸς τῶνδε δωμάτων γυνή. The *γυνή* seems added here to the *πυλωρὸς* in the same apposition as *ἄνθρωπος* in the Homeric *ἄνθρωπος βασιλεὺς*, *ἄνθρωπος ὀχρηγός*, and the common *ἄνδρες στρατιῶται*, and also such phrases as ὁ Εὐφράτης ποταμός.

Köchly, on this supposition, takes it to mean the deck. But even if it were not the case that the name is often now painted on the side of the fore part of the ship, where it begins to bend towards the bows, the meaning of *πτυχή* (πτύξ) —*bend*—and the context in the passage from the scholiast, would fix this part of the ship, and not the stern, as that which is called *πτυχή*. Hence we must take *στόλος* to mean the *bows* in the wider sense, i.e., that part of the hull of a ship which is seen on each side of the bowsprit when a ship is coming straight towards us. This accords with the passage in Aesch. Pers. 408, *ναὺς ἐν νηὶ χαλαρήν στόλον ἔπαισεν*, of ships charging "end on."

1134. The *α* of *ιστία* must be scanned as a long syllable : cf. on v. 230 above.

1138 ff. The chorus longs to follow the ship like a bird through the air.

*λαμπρὸν ἱππόδρομον*. At v. 192 we have already seen terms used which compare the sun's course to that of a racing chariot. For the acc. cf. G. 159, n. 5.

1139. *εἰδύλιον πῦρ*. The second part of the compound adjective is equal to a genitive here. We may translate "the sun's bright fire." Cf. on v. 12.

1141 f. *πτέρυγας*. The chorus now (cf. v. 1095) forgets that it is *ἀπτερος*.

*ἐν νάτοις ἄμοις* goes, not with *θούσους* alone, but with *λήξαιμι θούσους*, which is equivalent to *fold*.

1143. The first wish which the chorus would have gratified on their return to their homes is to take part in a *χορός* (cf. on v. 1046).

*χοροῖς*. For this dat. as also for *θείσους* (v. 1146), cf. G. § 190.

*δοῦ*. *συνεσκίαζον* (v. 1152), which is the principal verb to the sentence introduced by the *δοῖ*, is, in sense, subordinate to the participles *εἰλίσσους*, *ὀρμένα*, and *περιβαλλόμενα*.

1144. *πάρεδρος*. Cf. the French *assister à*.

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1155. *σῶμα λάμπονται πυρί*. *σῶμα* is a limiting acc. (G. 160, 1) "are their bodies blazing forth in flames?" Cf. v. 626.

1157. *ἀκινήτος* has lost here its original physical meaning. The pedestal or seat of the statue would be *violated* by the removal of the statue: there is no question of moving the *βάθρα*. For the plur. cf. *κρηπίδας λατῖνας* in v. 997.

1161. *ἀπέπτυσ'*. Cf. on vv. 350 and 1023. An exclamation—"le mot tenant lieu de la chose." Weil.

*γάρ* explains the preceding exclamation *ἀπέπτυσα*. It is about equivalent to our *see!* The thought of what had happened *ἐν δόμοις* (v. 1160), she would have him think, had roused afresh a feeling of abhorrence.

For *δολία* cf. v. 1461.

1162. *τί φροιμιάξα νεοχμόν*; *not* (as L. & S.) "what (new thing) are you saying by way of preface;" but "what news are you prefacing, i.e., introducing by (this) preface?" "*To what news is this a preface?*"

1164. *δόξαν*. L. & S. s. v., *δόξα*, 3.

For the *ἐκ* in the *ἐκδιδάξαν*, cf. on v. 897 and 984.

1165. *ἔδρας ἀπεστράφη*. For the gen. (with a verb of movement, denoting the quarter *whence*), cf. v. 315, *ἀνέξας πεισμάτος*: for *ἔδρα* in the sense of *ordinary position* cf. v. 193.

Both this prodigy, and that told in v. 1167, have often been recorded of sacred statues.

*πάλιν* is not so commonly used in this local sense in tragedy as it is in Homer.

1171. *φόνον* here, as at v. 1177, in the sense of the *stain of murder*. So we might say "you could see murder in his face." Shakspeare goes even further when he makes Gonzalo (Temp. i. 1) say, "his complexion is perfect gallows."

1172. This line is one of those manifestly introduced for the sake of preserving the *stichomuthia*. Cf. on v. 738.

1174. See Critical Notes. "*Le roi Thoas, tout barbare qu'il est, semble aussi convaincu que le poète ou le public d'Athènes de la supériorité morale des Grecs sur les Barbares.*" Weil. For the word *βαρβάρων* in Thoas's mouth cf. on v. 273; also Aesch. Pers. 255.

1177. At Athens trials for murder were held in the open air that the court might not be defiled by being under the same roof with a murderer.

1179. ἤλεγκον. Elsewhere in this play ἐλέγχω means simply to *question*, here, as at Hipp. 1267 and Hel. 885, it has the fuller meaning of ἐξελέγχω, i.e., *get something out of a man by questions*. Like our *inquisition*, and (to a certain extent) *examination*, ἐλέγχω was used mainly of an enquiry into *faults* or *crimes*. It is a testimony to the efficacy of the method of "cross-examination" as practised by the Greeks, that the word should come to mean *to convict*.

1180. The ὡς gives the ground for the use of the adj. σοφὴν: it = ὅτι οὕτως. Cf. the explanatory οἷαι in v. 148, "*You are a clever child of Hellas to see so sharply.*"

1181. καὶ μὲν here introduces a fresh detail which might be expected to heighten the admiration expressed in the last line. Cf. on vv. 236 and 1050.

I think it is best to take φρενῶν as a direct qualification of δόλεω, showing that the latter word is to be taken metaphorically. (Weil and Köchly, straining sense and metaphor alike, take it with καθεῖσαν.) The word καθεῖσαν also forms part of the metaphor.

1182. φάτρων. Thoas "caps" Iphigeneia's metaphor with another: φάτρων is best taken predicatively—*giving you a piece of news which was to act like a charm*.

τῶν Ἀργείων, by assimilation (to the idea of coming from which properly belongs to the message) for τῶν ἐν Ἀργεῖ: cf. v. 1410, and the phrase θεὸς ἐκ μηχανῆς. On turning over the words in this line the reader will find there are several possible ways of connecting and interpreting them. I think it is best to take τῶν as neut., depending on τι—lit. *something of the things in Argos, i.e., some news from Argos*.

1183. μόνον is in a very emphatic position.

1184. ἡδοναῖς, dative of the motive, a variety of the causal dative.

1185. This falsehood looks at first sight as if it had been put in merely to amuse the audience. Perhaps we may suppose, though, that Iphigeneia was suddenly frightened by the thought that she had gone too near the truth in mentioning her brother—that that might in some way lead Thoas to suspect the truth.



1186. εἰς τὸ τῆς θεοῦ, *to the side (party) of the goddess.*

**ἐκνεύουσα.** Commentators are about equally divided about this verb—some taking it to be from ἐκνέω, and some from ἐκνεύω, the former comparing Hipp. 470 and 823. But there is here no idea of danger or difficulty to be escaped: the εἰκότως implies that Iphigeneia's determination was a matter of course. Hence I think the analogy of Phoen. 1268 is the one that should guide us: ἀλλ' ἀνδρ' ἀρίστῳ καὶ κασιγνήτῳ σέθεν ἐς θάνατον ἐκνεύοντε κωλύσαι σε δεῖ. In our passage it means you *inclined to, took* (the side of the goddess).

1190. ξίφος σόν, called Iphigeneia's because used by her ministers.

1192. θαλασσίᾳ δρόσῳ. Cf. ἐταλίᾳ δρόσῳ at v. 255.

1193. Et. Magn. p. 127, 13 [129, 15], φόσει τὸ ὕδωρ τῆς θαλάσσης καθάρσιόν ἐστι καὶ τὰ περιτώματα εἰς τὸν ἀπέρριτον θάλασσαν βάλλεται (ὡς Εὐριπίδης· θάλασσα κλύει κ.τ.λ.). If this explanation be right it was the *vast size* of the sea and not any peculiar virtue in salt water, as some modern advocates of sea-bathing might imagine, in virtue of which Euripides calls the sea the universal purifier. But the following anecdote (Diog. Laert. III. 6) makes it look as if the latter idea were in Euripides's mind. "Plato made a journey from Italy to consult the seers in Egypt: αἱ φασὶ καὶ Εὐριπίδην αὐτῷ σωμακολουθῆσαι καὶ αὐτόθι νοσήσαντα πρὸς τῶν ἱερέων ἀπολυθῆναι τῇ διὰ θαλάττης θεραπείᾳ, ὅθεν του καὶ εἰπεῖν 'θάλασσα' κ.τ.λ."

1195. This verse, like several other expressions used by Iphigeneia in the course of this dialogue, bears a double meaning.

1196. Iphigeneia is coming out of the front of the temple, and proceeding to leave the stage by the road Thoas had traversed—i.e., the road to the town—showed that she was not going to the part of the coast which was nearest—i.e., that *immediately behind the temple* (cf. Introd. p. xxix): hence Thoas's question. For κλύδων cf. on v. 756.

1197. καὶ γὰρ ἄλλα δρόσομεν cf. on v. 1195.

1199. By this verse Iphigeneia gives the king to understand that there is not, as he had imagined, any mystery about the ceremony; and she makes it appear further on, (vv. 1212, 1213 and 1225 ff.) that it was *to secure the people from contamination* that she wished them away.

1200. *καλὴς μητροκτόνος*. So we might say "matricidal taint" for "the taint conferred by a matricide."

1201. *γάρ* with the common ellipsis—here of "*if it had not.*"

1202. *δίκαιος* fem. Cf. on v. 859 and L. and S. s.v. See Critical Notes on v. 1327, also v. 154 *φρούδος*.

1203. The change to the more lively trochaic tetrameters marks the quickening of Iphigeneia's energies. She feels her heart beat faster now that the time for action has arrived. This metre is used by Euripides only in his later tragedies. The earliest play of known date which has them is the *Troades*, which appeared in 415 B.C. This is the nearest approach which we have to evidence as to the *terminus a quo* for fixing the date of our play. Cf. on v. 573 ff. (The opening lines of the prologue are quoted at Ar. *Frogs* 1232 f. The *Frogs*, though, was not brought out till B.C. 4—after Euripides's death.)

*οἰσθά νυν ἄ μοι γενέσθω*. Cf. above on v. 759.

1204. *ποῖ*; "Where (can they flee) to?" Thoas of course knows nothing of the ship.

1205. *πιστὸν Ἑλλὰς οἶδεν οὐδέν*. An accusation brought against most nations by their enemies, especially by the duller against the cleverer nation.

*ἐπὶ δεσμά*, not *to fetch* chains: *δεσμά* stands for the act of chaining. The next line shows that the attendants here addressed were being sent straight to the prisoners—i.e., into the temple.

1207. *ἡλίου πρόσθεν φλογός*, i.e., so that the sun's beams might not be polluted for the rest of the people that they shone upon.

1208. *οἷδ'*, those (or some) of his attendants who were left: those addressed in v. 1205 went into the temple after v. 1206.

1209. The *πόλει* goes with *σημανεῖ* not with *πέμψον*.

1211. *σύ*—to one of his attendants.

1213. *καὶ φῶλον κ.τ.λ.* Cf. on v. 1195.

1216. *πυρσφῇ*. Cf. Hom. *χ* 481, Hel. 865. *ἡγοῦ σύ μοι φέρουσα λαμπτήρων σέλας*, *θείου δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν*,

ὡς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα. (MS. θεῖον δὲ σεμνοῦ θεοσμὸν αἰθέρος μυχῶν.)

καθαρόν. This is predicative to the μέλαθρον, which is to be supplied from the preceding sentence (acc. of goal after a verb of motion, G. 162) "So that you may find the temple *cleansed* when you come back to it."

1218. παλαμναῖον. The neuter of the adj.: literally *the murder*, used here just like φόνος at vv. 1177 and 1230, in the sense of the *stain* which was left by a murder, and might extend to others. (If the meaning assigned to the word here by L. and S. be adopted, παλαμναῖον must be taken as *mass.*, and λάβω in the (unnatural) sense of *bring upon me.*)

1219. τοῦδ' ὅρος τίς ἐστί μοι; "What am I to think (μοι) the object of *that* to be?" τοῦδε refers to χρονίζειν. Iphigeneia's words had been equivalent to: "And it may be that I shall be *some time* away." μοι is an ethic dative.

1220. καλῶς, *duly*.

1221. εἰ γάρ. G. 251. For ὡς θέλω cf. on v. 1195.

Thoas's συννέχομαι, though not meant by him as Iphigeneia would have had it, was still a word of *good omen*.

At this point Thoas's attendants with Orestes and Pylades in chains appear at the temple door, and descend the steps, followed by temple servants bearing torches and vessels for purification, and leading animals for sacrifice. The whole train files off to the (spectators') right, and at v. 1226 Iphigeneia joins it, walking in the rear.

1223. θεῆς, i.e., from the sacred flocks and herds belonging to the temple. Cf. on v. 469.

1224. σέλας λαμπάδων, like κέλαδον λύρας at v. 1129.

1225. προυθέμην, "*I prescribed*" (i.e., before she left the temple.) The datives of course go with καθάρσια, and not directly with the verb.

1226. With the words of this proclamation cf. Ar. Frogs 369.

ἐκποδὼν ἔχειν. The fuller phrase at Aesch. P. V. 344, ἀλλ' ἡσύχαζε, σαυτὸν ἐκποδὼν ἔχων: here the ἔχειν is emphatic, there the σαυτόν.

1227 ff. Iphigeneia here addresses her proclamation especially to such people as might be expected to be approaching the temple for one purpose or another: those who might be (1) dedicating their services to the goddess as temple servants; or (2) about to offer the sacrifice preliminary to marriage (cf. L. and S. s. v. *προτέλειος*); or (3) to pray to the goddess for protection in child-birth (cf. *Introd. p. xvi.*).

*χείρας ἀγνέει*. *ἀγνέω* is *transitive* here—"is consecrating, dedicating his services." The servant's *hands* are the implements of his service, and so are properly singled out here.

1229. *μή τω*. Best taken as introducing an independent command—*μή τω* being the dative of *μή τις*.

1230. *Διὸς Δητοῦς τ' ἀνάσσα παρθέν'*. Generally the article occurs with this genitive denoting *parentage* when the word for child is left out (G. 141, n. 4.)

1231. *καθαρὸν οἰκήσεις δόμον*: not, as Thoas would understand, her old temple, but one in Attica, where the goddess would receive a *holier* worship—free from human sacrifices.

1232. *τᾶλλα κ.τ.λ.* Cf. Soph. El. 657, where Klytaemnestra, not daring to pray her prayers aloud, says *τὰ δ' ἄλλα πάντα καὶ σιωπῶσης ἐμοῦ ἐπαξιῶ σε δαίμον' ὄντ' ἐξιδεναί*. *τοῖς ἐκ Διὸς γὰρ εἶκος ἐστί πάνθ' ὁρᾶν*.

For *δμως* cf. on v. 796.

1233. *τὰ πλείον'*. The article is often put with the comparative, implying, apparently, (like the article with numerals in the phrase, e.g., *οἱ τρεῖς* for *three out of the number*) that there are other things or persons besides those mentioned—the article *selects* some from a number. Cf. Ar. Politics, 7, 13, 6, *ἀεὶ τὸ χεῖρον τοῦ βελτιονός ἐστιν ἔνεκα*. Eur. frag. 421, *ζητῶν τὰ πλείον', εἶτα πάντ' ἀπώλεσεν*, also Hipp. 471. ●

An analysis of the subjects of the preceding dialogue will reveal symmetry of arrangement. Iphigeneia's parting speech falls into three parts of four verses each, and the trochaic dialogue can almost be divided into sets of six lines each.

### THIRD STASIMON—Vv. 1234–1283.

On the retirement of Iphigeneia's procession in the direction of the town and the shore, and of Thoas into the temple, to

purify the building, the chorus in this fine ode pay to Apollo, and to his oracle at Delphi, that full honour of which Orestes's want of faith has so often in the course of the drama tended to rob him. Though the heroine and hero are not yet released from their dangers, the marvellous transformation of their position produced by their recognition, and the success so far of their plan of escape, inspire the chorus with full confidence in the god of the oracle. They are sure now that, in some way or other, all will be well.

The strophe describes how Apollo slew the Python and took possession of the shrine of Delphi: the antistrophe tells of his successful vindication of his possession of the shrine against the earth-born powers of darkness,—dreams, and night-visions, on which mankind had hitherto depended for their knowledge of what was to be. This latter theme is peculiarly in harmony with the exultation produced in the chorus by the startling vindication they have just witnessed of the Delphic oracle.

The metre is (free) logaoedic. The scheme is as follows:—

|   |     |     |     |     |     |     |                |
|---|-----|-----|-----|-----|-----|-----|----------------|
| — | — — | —   | — — | (—) |     |     |                |
|   | — — | — — | —   |     |     |     | 1265 and 1260. |
|   | — — | — — | —   |     |     |     |                |
| — | — — | — — | —   |     |     |     |                |
| — | — — | — — | — — | — — |     |     |                |
|   | — — | — — | — — | — — |     |     |                |
| — | — — | — — | —   |     |     |     | 1240 and 1265. |
| — | — — | — — | —   |     |     |     |                |
| — | —   | —   | — — | — — | —   |     |                |
|   | — — | — — | — — | — — | —   |     |                |
| — | — — | — — | —   |     |     |     |                |
| — | — — | — — | —   | —   | — — | — — | 1245 and 1270. |
| — | — — | — — | —   | —   | — — | — — |                |
|   | — — | — — | —   | — — |     |     |                |

[illegible]

It will be seen that in the above scheme I have reckoned a large number of μακρὰ ῥήματα or long syllables which are held on in singing for the time occupied by three short ones. It is impossible to be sure on a point like this, and some of the lines might have been arranged differently. Still the long syllables suit the dignity of the subject.

It is indeed well not to be too sure about any matters of ear, or taste either. As I have said above, the ode seems to me a fine one; but Monk says of it: "It exhibits a simple, and perhaps childish, piece of mythology, expressed" [and this is a valuable remark] "in poetical language of a much older character than the generality of our author's productions;" and goes on to compare it to another "mythological ditty."

1234. *εὖπαις* and *καλλίπαις* are applied generally to the parents of goodly children, but they can both be applied to children themselves as well. See L. and S. s. vv. In the latter case the first half of the compound is the emphatic one.

1235. For the dat. cf. G. 190. As to the form of *Ἀηλείδων* it must be noticed that several words which are really feminine, and generally occur as feminine substantives, are used in poetry qualifying a neuter substantive as if they were adjectives of one termination like *φυγάς* or *ῥηδός*—e.g., *μαριάς, φοιτάς, δρομάς*.

1238. ἐν κιθάρᾳ σοφὸν ἂν τ' ἐπὶ τόξῳ εὐστοχίᾳ γάνυται. In

the hymn to the Delian Apollo v. 131 Apollo immediately after his birth says, "εἴη μοι κίθαρις τε φίλη καὶ κάμπυλα τόξα."

ξ τ' ἐπὶ κ.τ.λ. "*Quaque gaudet arcus bene dirigendi peritia*," Weil. The antecedent to the ξ—which, as in v. 1294 (ἀνακτα) has been transplanted into the relative sentence—must be supplied with the ἐν. τόξων εὐστοχίᾳ like κέλαδον λύρας and λαμπάδων σέλας above, vv. 1129 and 1224.

ἐπί. Prepositions standing after their case do not throw back their accent if another word intervenes.

1240. δειράδος εἰναλίας. For this term for the island of Delos cf. the name Aeschylus gives it at Eum. 9, Δηλῖαν τε χοῖράδα.

1242. ἀσδάκτων ματέρ' εἰς ὑδότην: the equivalent of Homer's πολυπίδαξ—"mother of no trickling [i.e., meagre] streams." Of the springs on Mount Parnassus that of Castalia (v. 1257) was the most famous.

1241. λοχεῖα. Cf. on vv. 1098 ff.

1243. βακχεύουσιν. Cf. Aesch. frag. 64a, ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη. Cf. too Vergil's *bacchantumque jugis Naxos*, Aen. 3, 125. For the matter cf. Ion 714.

1244. Here the poet speaks only of one summit. At Ion 86 we have Παρνησιᾶδες δ' ἄβατοι κορυφαί.

1245. δράκων. At that time, according to one myth, Themis, a daughter of Γαῖα, Earth, held the oracle, and the Python, another child of Earth, defended it for her. Before Themis, Γαῖα herself had held the oracle. Cf. Aesch. Eum. 3, Θέμιν, ἥ δὴ τὸ μητρὸς δευτέρα τόδ' ἔξετο μαντεῖον.

1246. If κατὰχαλκος be the right reading, we must suppose it to mean that the thick foliage of the laurel on the hill-side enveloped the dragon, and the leaves looked like the scales of a suit of scale-armour.

(Another way is to take δάφνα as a local dative, and κατὰχαλκος as "clad in scales like mail," but the Python could hardly be *on* or *in*, i.e., *up* the tree).

1248. χθόνιον. So called because it was originally founded by Γαῖα or Χθών.

1252. For the gen. cf. G. 177. It is doubtful, however, whether the gen. with ἐπιβαίνω ought not to be classed with that governed by ἐπιλαμβάνομαι and ἐφάπτομαι, i.e., under § 171.

1253. The *v* of χρυσέω is *short* here as in twelve other lyric passages in tragedy. Cf. Elmsley on Med. 618.

1255 f. μαντείας θεσφάτων. θεσφάτων here, like the θεσφάτων depending on δαιδαίς in v. 1283, is a *gen. of definition*. Cf. on v. 96.

1257. ἀδύτων ὑπο. ὑπό with a *gen. of place* means *out from under*: (ι 463, Odysseus, relating his escape from the Cyclops's den, says, πρῶτος ὑπ' ἀρνείου λύμην, ὑπ' ἔλυσσας δ' ἐταίρους), and it can therefore be used for *out from* any building or place with a cover or roof. So at Hec. 53, περὶ γὰρ ἡδ' ὑπὸ σκηνῆς πόδα.

By the ἀδύτα (Euripides always—unless Wecklein's conjecture at v. 100 is correct—uses the word in the plural) must be meant the chamber built over the cleft from which came the vapour which overpowered the senses of the Pythia. This chasm, then, over which was placed the Pythia's tripod, was not in the open air. This fact is hard to reconcile with the statement of the scholiast on Ar. Plut. 213: in explanation of the words Πυθικὴν σείσας δάφνην, he says, φασὶν ὡς πλησίον τοῦ τρίποδος δάφνη ἴστατο, ἣν ἡ Πυθία ἡνίκα ἐχρησμάδει ἔσειεν. It is possible that this latter story was made up by the scholiast on the spur of the moment.

1258. μέσον γᾶς. The *gen.* with the *adj.* μέσος is a *partitive genitive*, coming under the head of G. § 168.

Close by the chasm was the sacred stone called the ὀμφαλὸς γῆς. According to the story Zeus discovered the central point of the earth by letting two eagles start at the same moment from the place of sunset and the place of sunrise. They met in the middle; and where they met this round stone was set. On this stone Aeschylus represents Orestes as sitting when he is discovered by the Pythia (Eum. v. 40).

1259. Θέμιν. Cf. on v. 1245, as also for γαίων χρηστηρίων.

1262. νόχια, neut. plur., the *a* being lengthened by the following χθ.

There is no other authority but this passage for the story that the Earth, out of spite at her daughter's dispossession (φθόνῳ θυγατρὸς v. 1269), established a rival oracle at Delphi.

1263. Cf. Hec. 70, ὦ πότνια χθών μελανοπτερύγων μήτερ δνείρων.

1264. For μερόπων, as a *subst.*, cf. Aesch. Cho. 1018, οἷσις μερόπων.



τὸ πρῶτα = *the past*.

1265. τα in this line is best taken as a *relative* (cf. on v. 151).

1266 f. κατὰ δνοφερὰς χαμεύνας. Those who sought oracles by dreams had to sleep in a consecrated spot. Cf. Verg. Aen. vii. 81 ff. Perhaps δνοφερὰς implies that these χαμεύναι to which the earth vouchsafed to send visions were *underground*.

(ὕπνου) σκοτίου most likely means no more than (sleep) during the night, the dark *time*, though it, too, might mean sleep in a dark *place*. Anyhow, the visions and the sleep did come in the night: cf. v. 1273.

1268. μαντεῖον. For the form cf. on v. 1202, as also for παιδνόν in v. 1271. It means here (Apollo's honour) *as a giver of oracles*.

1271. ἔλιξεν. See L. and S. s.v. i. 4.

ἐκ θρόνων by the same principle of *assimilation* to a kindred thought, noticed above on v. 1182. The kindred thought here is that of *clinging to, fastened to* the (feet of the) throne. Verbs of fastening, like verbs of hanging, often take ἐκ c. gen. of the thing *to which*. See L. and S. ἐκ, i. 6. Cf. v. 363 above.

1272 f. ἀφελάν. The words χεῖρα ἔλιξεν ἐκ Ζήντος θρόνων describe an *attitude of supplication*; the infinitives follow as though on a *verb of asking*.

χθονίαν μῆνιν, *the wrath of Χθών*.

1274. ἄφαρ, i.e., while yet so young.

ἔβα θάλων, "had come to him, in his desire to—."

1275. πολύχρυσα, i.e., *that brought in much wealth*. The wealth of the shrine of Delphi—a favourable oracle cost a great deal—was celebrated in the time of the Homeric poems (cf. I 404 f.), and lasted in a greater or less degree till Constantine sacked it to garnish Constantinople.

λατρεύματα, *worship*, plur. in the sense of an abstract sing.

1276. Cf. A 528.

1277. παύσειν. The previous line describes a gesture of assent, and παύσειν follows as if after a verb of promising. Cf. on v. 1272.

μυχλοῦς ἐνοπίας, *subterranean utterances, voices coming from the bowels of the earth*. In the description in Vergil referred to above we read, "*et varias audit voces*."

1278. ὑπὸ...ἔξεilen, *tnesis*, cf. v. 832.

1282. πολυάνορι ξενόεντι, a sounding *hendiadys* of adjectives.

1283. The dative βροτοῖς (which, as well as Λοξία, goes with θῆκε—Λοξία being the "remote," and βροτοῖς the still "remoter" object) corresponds to the βροτῶν in v. 1779. Zeus took one oracle *from* men, and gave the other *to* them.

In the same way αἰδοῖς (the oracles at Delphi were delivered in verse) contrasts with the dull, grumbling sound of the μύχιοι ἐνοπαί (v. 1277). This contrast marks, as every other feature in the description is made to do, the same transition from a rude to a civilized and enlightened worship which we have seen brought out in the play with reference to the worship of Apollo's sister Artemis.

For the gen. θεσφάτων cf. on v. 1255 f.

#### EXODOS—(From v. 1284 to the end).

For the subject of the Exodos, and the manner in which the catastrophe of the drama is arranged, see Introduction, pp. xxiv. f.

The Ἄγγελος enters at the right stage parodos and at once begins to shout to the people inside the temple, advancing towards it all the time. At the chorus's intervention (v. 1288) he stops to converse with them. At v. 1302 he resumes his way towards the temple door, reaching it at v. 1304.

1284. βῶμοι ἐφίσταται, the same men who were spoken of at v. 726 as τοῖς ἐφεστῶσι σφαγῇ. For the adj. βῶμοι cf. on v. 1. Cf. Hec. 223, θύματος δ' ἐπιστάτης λερεὺς τ' ἐπέσται.

1286. εὐγόμεφους, *well knit, solid, strong*: with reference to the strength with which were joined the different pieces of timber of which the door was composed.

1288. μὴ κελυσθεῖσαν. As explained above, the chorus had not been addressed by the messenger.

1290. ἐκ βουλευμάτων. The ἐκ which takes the place of ὑπὸ in expressing the *agent* (cf. v. 1076), can even more readily be used to denote the *instrument*.

1291 f. φεύγοντες, pres., because the flight was still going on: λαβόντες, aor., because they had already got the statue.

1292. κόλποισιν. Euripides always uses this word in the plural.

1297. For the omission of the antecedent to δπου cf. v. 1344, στείχειν ἴν' ἦσαν.

δπου...ἀγγελεῖς. The future with the relative adverb expresses a purpose just as it does with δστις or δπως.

The indefiniteness of the Coryphaeus's directions as to where the king was to be found, and also, no doubt, the half-mocking tone in which these words were spoken—"find him if you can, and tell him your story"—show the messenger that he is being imposed on.

1299. μέρος. As a rule μέτεστι is used strictly *impersonally*: if τι goes with it, it is *adverbial*. Here, however, μέρος is its subject. See Critical Notes.

1300 f. The chorus sees that it has gone too far; this time the speaker gives more definite directions. The messenger is told to seek Thoas at his palace.

κρατούντων, the ordinary indefinite use of the plural for the singular, the vague expression being preferred to the exact one.

1302. ἑρμηνεύς. It seems probable that this word here denotes some special functionary; some think a *herald*: Wecklein, that it is equivalent to πύλωρός in its literal sense of porter—the man who was there to speak with all comers. Plato (Polit. 290 C.) calls priests and prophets ἑρμηνευταὶ παρὰ θεῶν ἀνθρώποις. It is possible that, like the originally almost synonymous προφητῆς, the word came to denote a religious functionary in virtue of his being the "voice of gods to men." Here then it may mean a *priest*, though the omission of the τις is rather in favour of its being the name of a special functionary.

1304. With these words the messenger knocks unceremoniously at the temple doors (cf. v. 1308).

1306. φόρτον ἀγγέλλων κακῶν. This use of φόρτος was not

usual in Greek: here, no doubt, it is put into the messenger's mouth to give his language a certain rusticity. On the other hand it is quite natural to us to speak of the *burden* of a story, and (conversationally) of a *pack* of lies.

1307. ἰστησιν βοήν. This expression corresponds exactly to our *raise a shout*.

1308. ἀράξας ψόφον. Thoas uses strong words for the messenger's knocking and cries, not only because they were themselves discordant, but because they were especially disturbing to him (Thoas), engaged as he was in a solemn act of purification which demanded a solemn silence—*εὐφημία*.

1310. ἄρα, "as I thought."

1311. θηράμεναι. Our (conversational) metaphorical sense of "fish for" comes nearer to the Greek than our metaphorical use of "hunt for."

1312. αὐθις. Cf. L. and S. s.v. ii. 2.

1313 f. ἡ 'νθάδε βωμοῖς παρίσταται, "whose place was beside the altar here," a variety for who *presided over* (ἐφίστατο) the altar.

1317. τί πνεῦμα συμφορᾶς κεκτημένη; "What ill wind has she found? (i.e., has carried her off?)" This vague expression would apply equally well to an inward motive, or to compulsion from without. The messenger answers it in the former sense. *κεκτημένη* is used much as in v. 1171.

1318. σφίξουσ', conative, G. 200, n. 2. Like *θύουσα* in v. 1332 it denotes an *intention*.

1319. As Hermann observes, the assumption that Orestes was known by name to the Tauri saves much explanation and repetition of what had already been told in the course of the drama. It is not a very extraordinary assumption, seeing how long Iphigeneia had lived among them. The βουκόλος (at v. 338) knew all about Iphigeneia's supposed slaughter.

τίκται. Cf. on v. 2.

1320. καθωσιώσατο: *had dedicated*, i.e., *secured that they should be dedicated*. τοῖσδε βωμοῖς is better taken as a local dative, than as an indirect obj. to the verb.

1321. πῶς σε μείζον ὀνομάσας τύχω; The participle must not here be taken in the usual close conjunction with τύχω. The latter word, as in the passages quoted below, means not

happen but *hit the mark*, i.e., *call it by its right name*. Thoas is casting about for a *stronger* (μείζον) word than θαῦμα. "What stronger word can I find for it so as to do it justice?" Cf. Aesch. Ag. 1205 f., τί νυν καλοῦσα, δυσφιλὲς δάκος τύχοιμ' ἄν; also Hipp. 826 f., Aesch. Cho. 412, τί δ' ἂν πάντες τύχοιμεν;

1322. The ἄγγελος abruptly cuts Thoas short in his search for a word. "Never mind the *wonder* of it. Learn the *facts* of the case, so that you may know how best to pursue the Greeks."

1324. ὅστις θηράσεται. Cf. ὅπου ἀπαγγελεῖς in v. 1297.

1325. οὐ γὰρ κ.τ.λ., i.e., "I can listen to your story, for in the case of so long a pursuit I can overtake them, even though I do lose a little time in starting."

For the acc. πόρον cf. G. 159.

1326. δόρυ. All recent commentators, as far as I know, take δόρυ in the sense of *spear*. I think Markland was right in preferring that of *ship*—"classem non hastam," i.e., he takes δόρυ to be used *representatively*, like the Lat. *mī'es*, for the plural.

1327 f. For the termination of θαλασσίους and κρύφιος cf. vv. 154 and 1202. κρύφιος must be taken adverbially with ὤρμισμένην ἦν. That the ship was there, was, of course, only learnt afterwards (cf. v. 1345).

1330. ἀποστήναι. Cf. the note on the inf. ἀφελεῖν at v. 1272. Here ἐξένευσ' describes an *imperative gesture* and so is equal to a verb of commanding.

In ἐξένευσε, the ἐκ has so prominent a meaning as to make the verb a *transitive* one. At v. 1186 the verb was *intransitive*. Iphigeneia chooses gesture rather than speech to impress the guards with the inviolable solemnity of the occasion.

1331 f. φλόγα καὶ καθαρμόν, a *hendiadys*=the πῦρ καθάρσιον at Herc. Fur. 937, at which passage also it stands as a cognate acc. to θύειν.

For θύουσα, cf. on v. 1318.

1335. Humorously candid. It is quite natural that nothing but awe should have been inspired in the soldiers by the solemn mien and gestures (cf. v. 1330) of a high ecclesiastical dignitary. The μέν...μένται seem to indicate

that σοῖσι προσπόλοις goes with ὑποπτα as well as with ἤρεσκε—i.e., although they thought all was not right they made up their minds to let it pass.

1336. δὴ both here and in v. 1338 is *ironically* used.

πλέον τι δρᾶν has not the meaning of the idiomatic πλέον τι ποιεῖν: it means "to be doing something *special, extraordinary*." Cf. v. 1197, καὶ γὰρ ἄλλα δράσομεν.

1336. χρόνῳ. This χρόνῳ is the same dative that marks the *difference* with ὕστερον or πρότερον. Here, i.e., "by some time" stands for "afterwards by some time," i.e., "some time afterwards," "after a time." Perhaps the history of the English idiom "by the time that you are ready" is the same.

1337. βάμβακα, not *un-Greek* here, but *unintelligible*.

ἀνωλόλυξε. ὀλολύω, like the Lat. *ululare*, is used specially of a woman's shout.

1338. μαγεύουσ' does not (as L. & S. says s. v., though it is given correctly s. v. κατὰδω) take the acc. μέλη with it: this acc. goes with κατῆδε, and μαγεύουσ' is intransitive as usual—"as part of her magic rites."

1339. δαρὸν. In this word, as in Ἀθᾶνα (for Ἀθηνᾶ, v. 1475), κυναγός (v. 284), λοχαγός, the Doric form is always used in tragedy—in the case of the two last mentioned words, in prose as well.

ἦμεν ἦμενοι, for the order of the words cf. v. 1328.

1340. ἐσῆλθεν ἡμᾶς μή: the impersonal verb stands for φόβος ἐσῆλθεν: the φόβος need not be expressed because it is implied by the μή, the usual construction after verbs of fearing.

1341. κτάνοιν, better "had killed" than "would kill."

1342. εἰσορᾶν depends on the noun φόβος.

1343. λόγος, much as in v. 578.

1344. στείχειν ἔν' ἦσαν. Cf. v. 1297. For the inf. στείχειν added epexegetically in apposition to the noun λόγος cf. on vv. 912, 960, and 1066.

οὐκ ἐωμένους, *forbidden*, not *hindered* as L. & S. give it.

1345. νεὼς σκάφος. Cf. v. 742.

1348 f. ἐκ δεσμών ἐλευθέρους. ἐκ with gen. instead of the

ordinary gen. to mark that the freedom was *physical*. Cf. however Soph. Ant. 445, *ἐξω βαρβέλας αἰτίας ἐλευθέρον*. *ἀπό* is sometimes used with *ἐλευθερος*.

1349. *πρύμνηθεν νεός*. The gen. is the same as in *ποῦ γῆς*; a partitive one, G. 168. *πρύμνηθεν* for *ἐπὶ πρύμνης* is an instance of the assimilation to an idea (cf. on v. 1182), here that of activity proceeding from that quarter.

1352. *ἦγον*. The subject to this verb is the *some*, which the following *οἱ δέ* in the latter part of v. 1350 and in 1351 show us to have been in the speaker's mind though it was not expressed. Similarly at Or. 907 the *τις* which we should have expected with *ἡδύς* is absent, *ὅταν γὰρ ἡδύς τοῖς λόγοις φρονῶν κακῶς πείθῃ τὸ πλῆθος*. Such irregularities may in particular cases be due to the speaker's excitement. Köchly quotes many instances where the *οἱ μὲν* or *ὁ μὲν* is left out. Homer X 157, Herc. Fur. 636, *ἐχουσιν οἱ δ' οὐδ'*. Hec. 1162, Hel. 1604 f. Or. 1489 ff., and below, v. 1427.

*σπείδοντες* goes adverbially in close connexion with *ἦγον*. They were hauling the cables in as fast as they could.

(1350.) With *εἶχον* also we must supply a subject (cf. on v. 1352). This verb applies, as the *πρῶραν* shows, to another lot of sailors—it means *were keeping (it) steady*, so that when the anchors were up and the stern cables pulled in, the ship might not drift off before the fugitives were on board.

1353. *πόντιφ διδόντες*. The ship could not come so far up on the beach that a ladder could reach from its side to the dry shore. Those who embarked would have to step through the water to get to the ladder. Cf. below, v. 1380 ff.

From *πρύμνηθεν* to *καθίσαν* all describes what the sailors were doing on board the ship. Meanwhile the three fugitives were standing on the shore.

The plur. *κλίμακας* is here used of a single ladder. The regular term for a ship's ladder or gangway is *ἀποβάθρα*.

1354. *ἀφειδήσαντες*. This verb, as Weil says, takes its meaning largely from its context: here the *εἰχόμεσθα τῆς ξένης* which follows it shows that the participle does not mean "without sparing ourselves, reckless of our strength or safety," but "throwing aside all feelings of respect for

the priestess" which hitherto had restrained them (see vv. 1335 and 1342).

1355 f. Here again, as at vv. 1349 and 1352, the messenger omits to put in *some* and *others*, though he does not mean that the same men took hold of both priestess and ropes. We see from this that the sailors had not been able to haul the stern cables quite in before the barbarians were upon them.

δι' εὐθυντηρίας. The rudders, of which there were often two, one on each side of the stern, were large oars, passing through a hole (εὐθυντηρία) in the stern bulwarks, and fastened like any other oar to a σκαλμός.

1357. ἐξηρουῖμεν, a *conative* imperfect. G. 200, n. 2, v. 27.

1358. τίνι λόγῳ; lit. "by what plea?" and so equivalent to "by what right?" Cf. λόγος at v. 998.

1359. ξόανα καὶ θυηπόλους. There is a familiarity of tone in the use of the plural here which is quite in consonance with a messenger's character. (The same familiarity of tone is to be observed in Major Pendennis when he talks of "hundred pound notes" and "porter's daughters," when there is only a question of one hundred pound note and one porter's daughter. The generalizing plural half playfully aggravates the accusation.)

1360. τίνος τις. These double interrogatives are common in Greek. The Taurians here demand Orestes's *full name* (cf. on vv. 537 and 663), which Orestes gives in the next two lines.

1363. ἀπώλεσ'. Cf. v. 541, παῖς ἔτ' οὖσ' ἀπωλόμην.

1365. διεβιαζόμεσθα, again *conative*.

1366. τὰ δαυὰ πλήγματ'. The article implies that the marks of the blows were still visible on his face: no doubt he points to them. Cf. vv. 1373 f. For the article cf. v. 320.

1367. καίνοι τε...οὐχ εἶχον...ἡμεῖς τε. The negative is taken out of the two οὐτέ's (which would have been the usual construction) and put with the *verb*. Cf. Xen. Mem. I., 2, 4, τοῦ σώματος αὐτός τε οὐκ ἡμέλει τοὺς τε ἀμελοῦντας οὐκ ἐπῆναι. Only in the present passage the irregularity is complicated by the fact that the two subjects are of different persons and the second verb is not expressed. So



there is one negatived verb to two subjects at Aesch. Sept. 399, *λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἀνευ δορύς*. The effect of this variation of the construction is to bring the two words joined by *τε* closer together.

1368. *ἦσαν ἐγκροτούμεναι*, *not* (as L. & S. say) were dashing against each other; for it was only Orestes and Pylades who used their fists. The Taurians had not learnt to box; this was a Greek accomplishment, of which the nation was very proud. What the fists hit the messenger says at vv. 1378 f.

1369. *ἀπ' ἀμφοῖν τοῖν νεανίαιν*. The *ἀπό* is more picturesque than the simpler *ὑπό* would have been. This use of the legs also marks the superior gymnastic training of the Greek.

1370. Cf. on v. 298.

1371. *μᾶλη*, of the barbarians that is. The two *συν*-'s are intensive like the Lat. *con*-, and have rather the force of our conversational (fall) *all of a heap*.

1376. The *καί* here introduces an *explanation* or *specification* of the meaning of the preceding verb.

1377. *τοξόται*. The *ἐπιβάται* on a Greek warship were generally archers.

1378. *ἀναστείλαι* is transitive: it is evidently a military term. See L. & S. s. v. II. 2.

1380. Cf. on v. 1353.

1381. *λαβών* is subordinate to *βάς* and *θορών* in the next line. Cf. on vv. 695 f.

*ἐπὶ κλίμακας*, "up the ladder" (plur. as at v. 1353). At Bacch. 1097, *ἐπιβᾶσαι πέτραν* means "running up the rock." So at Cycl., *ἐπὶ κινδύνου βάθρα*, "up the steps (we should say *path*) of danger."

1383. *εὐσελμον*. This Homeric epithet is only used at one other place by Euripides—Rhesus (if it be by Euripides) 97.

1384. *οὐρανοῦ* is here used in the sense of the adj. *οὐράνιον*. Cf. the use of the genitive at v. 1066, *γῆς πατρῶας νόστος* with the *νόστον βάρβαρον* at v. 1113.

1386. *βοή τις*. Cf. Bacch. 1078 f., *ἐκ δ' αἰθέρος φωνή τις, ὧς μὲν εἰκάσαι, Διώνυσος ἀνεβόησεν, ὧ νεάνιδες κ.τ.λ.*

1387. *ρόθιά τ' ἐκλευκαίνετε*, *not* (as L. & S.) "dash the

white spray off the oar," the *ék* in the compound expresses *thoroughness*, as in *ἐκλευκος*, *quite white*, from which the verb is derived. We might translate by "*make great white foam-swirls.*"

1390. *στεναγμὸν ἤδὺν ἐκβρυχώμενοι*, "*roaring out a yell of joy.*" *στεναγμός* could be used of very loud noises, cf. Phoen. 1039, *βροντᾶ δὲ στεναγμὸς ἀχά τ' ἦν ὁμοιος*. (Weil thinks *στεναγμός* refers to the half involuntary sigh or groan accompanying a great effort. Such "*gémissements*" might well be "*sonores*," but it is hard to see how they could be "*joyeux*.")

1391. *ἔπαισαν ἄλμην*. Cf. Aesch. Pers. 397, *ἔπαισαν ἄλμην βρύχιον ἐκ κελεύματος*.

1392. *στόμα διαπερώσα δέ*. The late position of the *δέ* throws the two words *στόμα* and *διαπερώσα* closely together: marking that *both together* go to make up the contrast to *ἔως ἐντὸς ἦν λιμένος*.

*στόμα* means the mouth of the harbour. Eur. always uses the word in the plural.

1393. *λάβρῳ κλύδωνι*, "*a heavy sea.*"

*ἤπείγετο*, "*began to labour*" (not, as L. & S., *was hurried on*), in the sense of the nautical *labour* and the Latin *laborare*. The history of the meaning of word *ἐπείγω* is much the same as that of our *press*, though the latter's meaning has not gone so far in the direction of *hurry*. Cf. the Lat. *urgeti*, to be in difficulties. Musgrave compares Ψ 235, *(νῆα) ἐπείγομένην ἀνέμῳ καὶ κύματι πηγῶ*.

1394 and (1346). For the word *πίτυλος* cf. on v. 307. At v. 1050 and at Tro. 1123 (*νεὼς μὲν πίτυλος εἰς λελειμμένους*) *νεὼς πίτυλος* means a *rowing-ship*.

*ταρσός* means a *flat surface*, *oar-blade*, then (like *κώπη* by synecdoche) *oar*, and then *representatively*, like *κώπης* at v. 1387, for the *set of oars*: Polyb. xvi. 3, 12, talks of *τὸν δεξιὸν ταρσὸν τῆς νεώς*. Metaphorically, on the one hand, a bird's outstretched wing is called *ταρσός*, Anth. Pal. XII. 144 (spoken of Eros), *διφνῇ ταρσὸν ἀνέεις πτερύγων*: on the other, a ship's double oarage is called its *wings* (Hel. 147, Troad. 1086), so *ἐπτερωμένον* here.

*κατήρῃ* is a general word of commendation, meaning *well-fitted, fit, proper*. Eur. at *Electra* uses the expression *ὁσμῇ*

κατῆρες (lit. *well-fitted with odour, i.e., odorous*) of wine. Here the adj. qualifies not the thing equipped (i.e., the ship) but the equipment—the oars.

Here νέως πτύλον means a little more than a *ship with oars (that can make a regular beat)*: it is “a ship whose oars are beating in time.” It is evident then that there is a good deal of meaning crowded into these words. We might translate, “the ship whose good oars moved in time like wings.”

1395. παλιμπρηνηδόν, lit. *backwards, stern first*: the regular expressions for this movement are ἐπὶ πρύμναν κρούσαι, or ἀνακρούσαι, πρύμναν κρούσασθαι, or ἀνακρούσασθαι.

1396. πρὸς κύμα λακτίζοντες. As λακτίζω was familiarly used in a metaphorical sense in the phrase πρὸς κέντρα λακτίσειν (Bacch. 795, Acts. xxvi. 14), there would be no difficulty felt here about calling the struggles of the rowers to overcome the waves, *kicking* against the waves.

1401 f. Goethe has imitated (and expanded) this passage in his “Iphigenie” (III. 3)—

Du liebst, Diane, deinen holden Bruder  
Vor allem, was dir Erd' und Himmel bietet,  
Und wendest dein jungfräulich Angesicht  
Nach seinem ew'gen Lichte sehnend still.  
O lass den einz'gen Spätgefundenen mir  
Nicht in der Finsterniss des Wahnsinns rasen.

(The modern poet cannot let the thought go without tasting it, so to speak, much more thoroughly, getting much more out of it than is enough to content the Greek poet. And yet among the ancients Euripides is blamed for being prolix.)

1402 f. ἐπευφήμησαν παιᾶνα. ἐπευφημεῖν means *to chant in response (ἐπὶ) to*, used of any words of good omen, or pious words, here of the cry ἡ παιάν with which Greek soldiers moved to battle. Cf. Aesch. Pers. 393, παιᾶν' ἐφ' ἰμνοῖν σεμνὸν Ἑλλήνες τότε... ἐς μάχην ὁρμῶντες εὐψύχῳ θράσει.

1404. For the interpretation of this line see Critical Notes.

1405. ἐκ κελεύματος, *following their leader (i.e., the man who lead the chant, and gave the time for the words and the raising of the hands) and so in concert*. For the lifting of the hands in prayer, which accompanies the singing of

the *παιάν*, cf. *Hel.* 1095, αἰτούμεθ' ὀρθὰς ὠλένας πρὸς οὐρανὸν ῥίπτονθ', ἔν οικεῖς, and above, v. 269.

1407. The *ποσίν*, which seems to an English reader superfluous, is put in, perhaps, pictorially, because the water came over their feet.

1408. *πλεκτὰς ἐξανήπτεν ἀγκύλας*, *made loops of rope fast* (to a tree-trunk, or a rock, so as to be ready to attach the other ends to the ship when it came to the shore). Cf. v. 1351, where the verb has a gen. of the thing to which something is tied.

1409. The *μέν* corresponds to the hortative *ἀλλά* in v. 1411.

1410. *τὸς ἐκείθεν τόχας*. Cf. on v. 1182.

1414. (For this and the next 5 verses see Critical Notes.)

*ἐπισκοπεῖ*, historical present.

1418. *λαβεῖν* *exegetical* infinitive: it is equivalent to a noun—"as a prey"—in apposition to τὸν Ἀγ. γόνον. Perhaps it might be classed under G. § 265. Cf. *ἀναγγεῖλαι* in v. 761.

1419. *ἀμνημόνευτος* must be taken *actively* here.

1421. *χέρας*. G. 162.

1422. In speaking these words Thoas turns towards the right-hand *πάροδος*. In answer to his shout armed men appear through the *πάροδος* and flock on to the stage.

1424. *παράκτιοι*. G. 138 n. 7. This predicative use of adjectives is especially common in the tragedians in the case of adjectives denoting time and place. Cf. above, v. 258.

*ἐκβολὰς νεώς*, *wreckage*: Thoas adds the motive of plunder to quicken the action of the barbarians.

1425. *σὺν τῇ θεῷ* = *βοηθήσαντες τῇ θεῷ*.

1427. *οἱ δ'*. Here we have another instance (cf. v. 1350) of a *οἱ δέ* implying a previous *οἱ μὲν* which is not expressed.

1429 f. *κατακρημνισμός* was a method of despatching criminals once in vogue among the Greeks (see Dr. H. Hager in the *Journal of Philology*, vol. viii. p. 7). On the other hand, empalement, which is still practised by the barbarians of those same regions, was regarded with horror by the Greeks. When, after the battle of Plataeae an Arcadian tells Pausanias to empale Mardonius's corpse in revenge for Leonidas, he answers (*Hdt.* ix. 79), τὰ πρέπει μᾶλλον βαρβάρουσι ποτεῖν ἢ περ Ἑλλήσι. Cf. also *Hdt.* iv. 103, where he says the

Taurians stuck the heads of their murdered victims on stakes. For κατὰ στύφλου πέτρας cf. Aesch. P. V. 748, τί οὐκ ἔρριψ' ἑμαντὴν τῆσδ' ἀπὸ στύφλου πέτρας ;

1432. αἰθῆς. Cf. v. 1312.

1435. Here Athena appears above on the θεολογεῖον, a platform pushed out for the purpose from a window in the "first floor" of the σκῆνη. The reduplication of the ποῖ shows the energy with which she checks the infuriated king. Cf. Or. 278 and 470.

For πορθμέυεις in the sense of *conduct* or *convey* cf. above on v. 266.

1436. Ἀθηναίᾱς. The uncontracted form of the ordinary Ἀθηνᾶ (cf. Ἑρμείας for Ἑρμῆς) was an antiquated form kept in use in religious formulae.

τῆσδ' used just like τοῦσδε at v. 1222. For δδε used of the speaker cf. on v. 494.

1437. ῥεύμα στρατοῦ. The same phrase at Aesch. Pers. 412: στρατοῦ is a genitive of *definition*. Cf. on v. 96. In English we have "the enemy coming in like a *flood*," which comes nearer to the force of the Greek phrase than our similar use of the word *stream*.

1438. πεπρωμένος is used *personally* also at Troad. 340, τὸν πεπρωμένον ... πόσιν. Pind. Pyth. iv. 109, πεπρωμένον βασιλέα. Here the word is almost equivalent to *sent*.

1440. The ambiguity in these words (δέμας can be used of a *statue* (Alc. 348) as well as of a living person, and Artemis was Athena's sister, cf. v. 1489) when taken out of connexion with the following verse, reminds us of the double meaning of Apollo's oracle in Goethe's Iphigenie on which the catastrophe is made to turn. Apollo there tells Orestes to fetch *die Schwester* home from the Taurians' land to Greece. Orestes takes this to mean *Apollo's* sister, i.e., the ξόανον of Artemis. It turns out that he meant *Orestes's* sister Iphigeneia. This device of the German poet serves to accommodate the character of the heroine to a modern standard of universal morality (cf. Introduction, pp. xxiii. f.), but is a violent, and almost laughable transformation of the legend. One cannot help being reminded of the executioner in Thackeray's "Rose and the Ring"—"He didn't say *which* prince!"

1442. ἡμῖν. G. 184, 3, n. 4.

1443. δοκείς, not (as in the old English, "whom you *think* to kill)," *intend*, but *suppose, imagine* (you are killing). See L. and S. s.v. i. 3.

Ὀρέστην. The antecedent is put into the relative clause as is the case at v. 1239 with εὔστοχία.

σάλῳ is a local dative. G. 190.

1444. χάριν ἐμήν. χάριν has a possessive pronoun instead of a gen. with it at Soph. Phil. 1413, τὴν σὴν χάριν, and an adj. as well at Trach. 485, κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν.

1445. τίθησι. There is an *anacolouthon* here. We may bridge the gap by translating the first part of the sentence "*As for Orestes, &c.*"

It is impossible with Köchly to take τίθησιν Ὀρέστην πορθμεύειν to mean, "*makes, i.e., lets Orestes travel.*" In all the three passages he quotes (Hec. 357, Rhes. 917 f., Heracl. 990, τίθησι (the obj. is always με) means "*forces me*": this meaning does not suit this passage at all.

πορθμεύειν, *intransitive* here, and taking, by implication, an acc. of the space traversed (πόντου νῶτα). For the inf. cf. v. 761 and G. 265.

πλότῃ. Cf. v. 242, πλάτῃ φυγόντες.

1447. Cf. Plautus Amph. iii. 3, 22, where Juppiter says to Mercurius, *audis quae dico, tametsi praesens non ades*, and Hipp. 85, where Hippolytus is praying to Artemis, κλύων μὲν αὐδὴν, δμμα δ' οὐκ ὁρῶν τὸ σόν.

1449 f. δταν δ'...χῶρός τις ἔστιν. Cf. above vv. 260 ff. ἐπεὶ...εἰσεβαλλομεν, ἦν τις κ.τ.λ.: only here it is possible to regard vv. 1450-1452 as in some sort a parenthesis.

θεοδμήτους, i.e., by Athena. At Hipp. 974 the same epithet is applied to Athens.

1451. δειρὸς Καρυστίας. The δειρὰς Καρυστία (also called Ὀχη) was a promontory of Euboea opposite to Halae Araphenides.

1453. As we have seen (Introduction, pp. xiii. and xiv.), much the same legend was found at both Halae and Brauron. Euripides compromises the matter by making the former town the home of the ξάνον, and establishing Iphigeneia as priestess at the latter (v. 1462 ff.). This arrangement seems to have been adopted by later logographers. Strabo, ix. p. 399, says,

Βραυρών, ὅπου τὸ τῆς Βραυρωνίας Ἀρτέμιδος ἱερὸν. Ἀλαί Ἀραφηνίδες, ὅπου τὸ τῆς Ταυροπόλου. Cf. also Callim. Hymn to Artemis, 137. Pausanias however puts the ξόανον at Brauron, I. 43, 1.

1454 f. Ταυρικῆς...περιπολῶν, so as to get at the Ταυρο- and the -πολη. The poet must have been conscious that this quasi-interpretation was more of a pun than a derivation. Cf. Introduction, p. xviii.

1456. ὀστροῖς, dat. of instrument with an intransitive verb.

1458 ff. Cf. Introduction, pp. xiii. f.

ὅταν ἑορτάξῃ Λεῶς, i.e., τῇ Ἀρτέμειδι.

τῆς σῆς σφαγῆς ἄποιν'. The Greeks did not like to recognise the *real* significance of this survival of their barbarous past. Cf. Introd., p. xx.

ἐπισχέτω, ξανιέτω. As in the case of other actions performed by special functionaries the subject is not expressed: so ἐσάλπιγξε, ἐσήμηνε, ἐκήρυξε. In translating we must put in (let) *the priest*, &c.

1461. Though it was said at v. 1459 that the sacrifice would seem to avenge Iphigeneia's treatment on the Greeks, the real object of the ceremony is here said to be a religious one (ὁσίας ἔκατι). The sacrifice—for as such it must be regarded—was to be made to the goddess, in place of those with which the Taurians had honoured her.

τιμάς, cf. v. 776, ξενοφόνους τιμάς.

1460. δέρη πρὸς ἀνδρός. Anastrophe (cf. 23, 2; 191, 4) is commonest when an adj. or (as here) a dependent genitive belonging to the subst. follows the preposition. Cf. Heracl. 512, πόλεως ἀλούσης χεῖρας εἰς ἐχθρῶν πεσεῖ.

1462. ἀμφὶ σεμνὸς κλίμακας. The word κλίμαξ is used (Diod. Sic. xix. 21, ἕως τῆς καλουμένης κλίμακος, cf. Strabo, xii. p. 536, ὥστ' ἔχειν κατάβασιν κλιμακώδη) of a hill rising in terraces, and that is how κλίμακας is generally understood here. The adj. σεμνός, *holy*, is applied to places hallowed by religious associations: cf. Heracl. 849, Πάλληνιδος γὰρ σεμνὸν ἐκπερῶν πάγον διὰς Ἀθάρας. Cf. Introd. p. xiv.

For ἀμφὶ with the acc. cf. on v. 6.

1464 ff. It is best not to take ἀγαλμα πέπλων together—

there is no question of the fineness of the clothing—but to connect ἀγαλμα (in apposition to ὑφὰς πέπλων) with σοι.

For the rite cf. Introd. p. xiv., and for its significance pp. xv. and xvi. X

1469. See Critical Notes. Possibly the sense of the end of the lost passage was ("I save you—Orestes—now) *because you have decided on the right course*" (γνώμης δικαίας εἵνεκ'), i.e., *in coming hither*.

1470 ff. Cf. above on vv. 961-967.

1471. κρίνασ' refers to the counting of the votes, for which at v. 966 we have the similar expression διεπρόθυμιζε.

1476. ἀπιστος. See L. and S. s. v. ii. 2.

1477 f. εἰ βέβηκε οὐχὶ θυμούμαι. For εἰ after verbs of emotion cf. G. 228.

1478 f. ἀδελφήν τ'. See Critical Notes.

τί...καλόν; *what is the use?* (*what good is it?*). τί is best taken adverbially.

1481. καθιδρύσαιντο, the middle, as at v. 1453.

1486. Cf. Simonides, 8, 20, ἀνάγκα δ' οὐδὲ θεοὶ μάχονται.

1490 f. τῆς σωζομένης μοίρας does not depend on εὐτυχία, nor on εὐδαίμονες: it means (being) *of the number of the saved*. Musgrave quotes Aristides, ii. p. 582, Ed. Dind., ἐπειδὴ τοιαύτ' ἀφέστηκεν, ἀπολαῦσαι τοῦ βίου τὰ κάλλιστα, ἕως ἔξεστιν, ἔν', εἰ μὲν τῆς σωζομένης μοίρας εἴημεν, ἐν τοῖς καλλίστοις σωζοίμεθα.

ἐπ' εὐτυχίᾳ, *in or to your happiness*. Iph. Aul. 1523, ὡς ἐπ' εὐτυχίᾳ πότμῳ. L. and S. s. v. iii. 1 or 2.

1494. See Critical Notes on v. 1473.

1497-1499. An appeal to the judges to give this drama the first prize.





# INDEX

## TO SOME POINTS IN THE EXPLANATORY NOTES.

### (1.) ENGLISH.

*The numbers referred to are those of the verses of the play.*

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